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NEW YORK, THURSDAY,

PACIFIC COAST MANAGERS IN LIVELY DISAGREEMENT

Frank Healy and Behymer and Oppenheimer Exchange Spirited Letters—Control of Musical Field Is Discussed

By Frank Patterson

Frank W. Healy, the San Francisco musical manager, has been writing letters. His avowed intention is to be a Pacific Coast manager, and, in fact, he would not object to be the Pacific Coast manager, a laudable ambition and one that might, under certain conditions, be crowned with success. These conditions would include constructive methods, instead of the means recently employed by Mr. Healy, which are calculated to arouse discord and dissatisfaction.

Mr. Healy is writing open letters to the newspapers. He complains about the business control acquired by a certain L. E. Behymer, of Los Angeles, also a manager, and one who has been in that line of work for thirty years.

At the death last fall of the late Will Greenbaum, erstwhile Czar of the San Francisco concert industry, Mr. Healy hoped to succeed to the position and power of that lamented gentleman. There was, however, Selby Oppenheimer, who had been running the Greenbaum business during all of the last years of Greenbaum's illness, and also there had long existed between Greenbaum and Behymer (although they never actually were partexisted between Greenbaum and Behymer (although they never actually were partners) a working agreement which made it possible, by engaging certain artists, to offer them enough dates to induce them to take the long trip west.

Possibly Mr. Healy's idea was to eliminate Oppenheimer and the Greenbaum office, control San Francisco, and gradually extend his activities over the entire coast, ultimately perhaps also eliminating Behymer.

Owing to the uncompromising attitude

ally extend his activities over the entire coast, ultimately perhaps also eliminating Behymer.

Owing to the uncompromising attitude of Greenbaum, and his lack of diplomacy, Healy had already succeeded in getting a start. When his connection (as manager) with the San Francisco Symphony Orchestra was at an end, he decided to go into the managing effort on his own account, and he found managers in the East who were tired of the way Greenbaum had treated some of their best artists and who were glad to turn these artists ower to Healy, so as to avoid further dealings with Greenbaum. Healy soon had some of the world's greatest artists under his management.

There are certain artists, of course, who practically can be sold anywhere, any time, by anybody, and the managers of these artists know this. They do not give much credit to the local manager for "making good" with such artists. They know that all the local manager has to do is to hang out a sign that such an artist is to appear and a full house is assured. But there are other conditions, concerning the lesser lights in the world off music, which also form an important element in successful managing. The manager of the big "headliners" naturally says: "If you want my topliners you must also use some of my others. Anybody could handle topliners. If you are a real manager, controlling real dates, show me what you can do with some of my other people. Get them enough dates in your own State or your own territory to make a trip west profitable."

Thus spake the Eastern managers to Healy, and that was where the rub came, for Behymer controlled most of the local dates. Then the presidents of the Pacific Coast musical clubs all have expressed opinions as to the unquestionable fairness of the Behymer management. They agree that he never has tried to induce them to take any artist against their judgment.

The Pacific Coast representative of the Musical Courser has talked personally with a goodly number of

The Pacific Coast representative of the MUSICAL COURIER has talked personally with a goodly number of these club members. They are fashionable folk, as a rule, and not in the musical business or profession at all, except as wealthy patrons of the arts. And never have they leveled criticism at Behymer. On the contrary, they sing his praises. They are thankful to him for what he has done for their clubs and for their towns, and they have said so, not only by word of mouth but in writing, not once but many times.

The public newspaper attacks by Healy are likely to do incalculable harm. It has taken years to build up the confidence of the clubs, who used to be suspicious of the theatrical and concert managers. For the sake of music on the Pacific Coast, Healy and his supporters should not sow distrust and disruption. The clubs, who are engaging artists in all of the smaller cities on the Coast and are making music there possible, are performing a

labor of love. They have nothing to gain by it, and they give not only their time but also their money for the furtherance of art without possible benefit to themselves. They are not interested in the public washing of the dirty linen of the managers.

The attached letter was sent by L. E. Behymer to Frank W. Healy:

Frank W. Healy, San Francisco:

My Dean Healy—I wired you Saturday night from Santa Barbara that I would reach San Francisco and would like to see you at the Manx at 11 a. m. Sunday. I waited until 11:30, then went to your office, only to find you had not been in the building, so I left word if you called that I wanted to see you, and would be at the Duncan concert awhile, or visiting Mr. Ornstein at the St. Francis, but was leaving on the Lark. I failed to find your telephone number and not knowing the name of your apartments. could not telephone you. I was very much disappointed in not getting to have a talk with you in regard to several matters.

Regarding the Ornstein proposition in the Northwest, I endeav
(Continued on page 19.)

Who has created a veritable sensation at the Chicago Opera, where he is singing leading baritone roles. The Stracciari debut was made very recently in "Rigoletto," and the Chicago public and critics gave him an ovation of imposing magnitude. The reviewers agree that he has a phenomenal voice, is a finished vocalist and acts with fire and intelligence. Stracciari will be heard in New York this winter at the Chicago Opera engagement here.

NEW YORK'S CONCERT TAX \$9,068

November Receipts Turned in to the Government -Opera Estimated \$6,000 Additional

The filed returns of the war tax on New York concerts for the month of November show that the Government will benefit to the extent of \$9,068. The Acolian Hall sworn statement showed a total tax to December 1 of \$4,324.20, of which the highest single payment was 5188.82 at a recent recital by Harold Bauer. The Carnegie Hall box office returns indicate that the tax there for the month of November aggregated \$4,744.54. The highest single day's receipts in taxes were \$470.01 at the second recital of Jascha Heifetz. The Metropolitan Opera House has not yet filed its figures with the Internal Revenue Collector, but unofficially it is stated that the tax returns will be about \$6,000 a month to the Government. Altogether, about \$100,000 is expected to be collected and sent to Washington during the season.

If the balance of the country keeps up proportionately with New York, a very substantial sum will be realized by the end of the season. Music is "doing its bit" in more than one way.

MORE PATRIOTIC AGITATION AGAINST ALIEN MUSICIANS

Further Developments Against Kreisler and Additional Orchestral Troubles in Boston and Philadelphia -Alien Activities

The week just past brought in its train a continuation of the movement against music and musicians of alien enemy origin or nativity. Following upon the sensational announcement of Fritz Kreisler that he had decided to announcement of Fritz Kreisler that he had decided to cancel his entire American concert tour, came the statement from St. Louis that, in spite of his voluntary renunciation of his contract to appear in that city, Chief of Police Young decided as an additional precaution to forbid the appearance there of the noted violinist. He said he acted at the request of a number of persons who have been prominent in the Liberty Loan, Food Conservation Campaigns, and other natricite move-

neut in the Liberty Loan, Food Conserva-tion Campaigns, and other patriotic move-ments. Mayor Kiel, of St. Louis, con-curred in the decision of Chief of Police Young and his official advisors.

Young and his official advisors.

Mayor Bell, of Indianapolis, followed the example of St. Louis and forbade the Kreisler concert which was to have taken place there last Monday evening. Chief Young, in a personal statement, said later: "Kreisler's public appearance in St. Louis might tend to incite disturbances. It would be absurd to permit an enemy alien, or an enemy ally subject, to make a public appearance in St. Louis. Imagine a wounded American soldier, or a wounded British or French soldier, being permitted to give a musical recital in Berlin or Vienna. While this country is not officially at war with Austria, it is at war with Austria's ally, and its allies are at war with Austria."

Elizabeth Cueny, the St. Louis mana-

Vienna. While this country is not officially at war with Austria, it is at war with Austria's ally, and its allies are at war with Austria's ally, and its allies are at war with Austria's ally, and its allies are at war with Austria's ally, and its allies are at war with Austria's ally, and its allies are at war with Austria's ally, and its allies are at war with Austria's ally, and its allies are at war with Austria's ally, and its allies are at war with Austria's ally, and its allies are at war with Austria.

Elizabeth Cueny, the St. Louis manager, under whose auspices the Kreisler concert was to have been been shown in this city, with the exception of the Times, published splendid editorials in defense of Kreisler. In the early stages of the agitation I called on the Federal authorities, and they interposed no objection. With this assurance I proceeded to advertise the concert, which now has been stopped in the way reported. Nothing remains to be said. The Chief of Police was very pleasant about the whole matter, and the relations here between all of us are friendly. Mr. Kreisler certainly would not wish to play where he is not welcome, nor would I wish to inject a disturbing element into the paceful enforcement of law and order. I have no regret for my connection with the incident, but only for the affront to Mr. Kreisler, who has been one of America's finest inspirations, and who, because he was splendid enough to cancel his own contracts, surely deserves better treatment at the hands of St. Louis."

Fritz Kreisler was to have appeared in New York last Sunday afternoon at a Hippodrome benefit for the Christmas fund of the New York American for poor children. He failed to be present, and it was announced that illness prevented him from participating.

It appears that all unnaturalized German and Austrian members of the various orchestral organizations in America soon will have to give up their positions voluntarily, or else be deprived thereof. A general modern participating. The Philadelphia Orchestra is t

Boston Symphony Troubles

In Boston the conditions seem to be confused and un-rtain. In Washington, Baltimore and Philadelphia the (Continued on page 19.)

PETROGRAD HAD MORE SUMMER MUSIC THAN EVER BEFORE

Smolensk, Glinka's Birthplace, Takes New Interest in Music-A New Conservatory for Charkow-Unique Mountainside Auditorium at Soudack in the Crimea

Arbatte, Deneshny 32, gust 26, Russian date, ptember 8, new style,

In spite of the great stress and disturbance in our country, music was cultivated actively not only in the large towns and centres; but also in the smaller towns of the Russian provinces. Orchestral music of the best kind was performed at watering places and at various summer re-sorts. The love of music grew rapidly, permeating all classes in these stirring times.

Summer Symphony Music in Moscow

In Moscow, as in former years, Sokolniki, a beautiful park of pine trees in close vicinity to the town, was the place where delightful summer symphony concerts took place. The orchestra was composed of players of the "Grand Opera House of the State," formerly the Imperial Opera, and was of a high order, the musicians being well educated and well trained performers. The conductor in chief was Emil Cooper, a musician of high rank, who directs classic and modern works with unusual ability and élan. There were occasional guest conductors. One of them was Mlynarski, who, a representative of Poland, made up his programs principally of compositions of his native country. native country.

A New Composer

A New Composer

Golovanoff, a young conductor, awoke great interest. He performed orchestral works of his own which stamped him as a composer of high rank. His works, picturesquely instrumentated, are masterpieces of rhythmical color. Golovanoff is a young man who, two or three years ago, easily carried off first prize for composition at the Moscow Conservatoire. There, as a youth, he was already planning his works, which rapidly took shape and came to a hearing at symphonic concerts of the Russian Musical Society. His reputation grew quite suddenly wherever his orchestral music was played. From his first debut on the concert platform he had given promise of becoming a good conductor, and has developed into a leader of great skill and inspiration.

The programs of the concerts at Sokolniki were carefully made up, sometimes entirely devoted to a single master, Russian or foreign. A Scriabin concert achieved great success under the baton of Cooper, Vera Yepaneshnikowa, the soloist, playing the piano concerto. Our most famous singers, pianists and violinists participated as soloists in these concerts. Russian people found at them some comfort and relaxation during these stirring times. Indeed, Russian audiences showed themselves tremendously eager for music wherever it was performed.

At Petrograd

At Petrograd

Paylovsk, a summer resort near Petrograd, formerly renowned for its splendid orchestral music, did not attract large audiences last summer season. The symphony concerts have become monotonous there and consequently the interest in them has died down. Perhaps the reason might be found in the difficulties of getting a place in the infrequent trains which run from the capital to Paylovsk. It was easier and more comfortable to reach Sestroretzk, a watering place on the shore of the Finnish bay near Petrograd. The orchestral music and symphony concerts there, in the nature of open air performances, were given

in the nature of open air performances, were given

Popular Symphony Concerts

Popular Symphony Concerts

The "People's Symphony Concerts" at Petrograd had the most considerable share of appreciation. They took place in the large hall of the "Chapel of Choir Singing" (Pevtscheskaiä Kapella), or sometimes in the garden which surrounds the Annitskow Palace, formerly the beloved residence of Czar Alexander III and the Czarina Maria. The executants of the orchestra were the musicians of the "Marien-Theatre of the State," and did their work well under the baton of Wahrlich and Belling, both conductors of a high intelligence and deep musical understanding. The programs were varied and interesting and there was color and glow in the music performed. The people's concerts were more attractive than those conducted by Gregor Fitelberg at the large hall of the "Musical Drama." Never before could Petrograd boast of such an amount of music in summer as this year. mmer as this year.

At Smolensk

At Smolensk

Michael Glinka, the father of Russian music, was born in the province of Smolensk on May 20, 1804, and, in his honor, a Glinka Musical Society was organized in the town of Smolensk. But this musical institution entirely ignored the traditions bequeathed by Glinka and its activities slumbered. Only the occurrence of the great political and social change in Russia brought fresh life to Smolensk and the Glinka Musical Society was revitalized. New members were elected, among them Dr. Alexander Borchman, from Moscow, who was working there at a military hospital for wounded. He is a composer of chamber music and songs and an enthusiastic lover of music. New programs were made up. Alexander Grechaninoff performed there compositions of his own with the support of Pauline Dobbert.

Genuine Folksongs

On June 4 there was given a concert of folksongs, picked up straight from the lips of peasants of the province of Smolensk by Kolossow and Lavrova, both well informed musicians. The accompaniments to them were played on national instruments, the so-called "Gously," "Dombry" and "Balalaiki." For the autumn a great con-

cert is planned, which will be the official inauguration of the revived Glinka Musical Society.

Music in Charkow

Summer symphony concerts were organized at Charkow in the garden of a commercial club, under the conductorship of Federico Bougamelli, a well educated musician of much temperament. The choice of his programs was completely justified by the results. The soloists were artists of distinction.

Tiflis in the Caucasus

At Tiflis, in the Caucasus, music has been cultivated for many years past. The opera has had a brilliant array of singers, the orchestra capable, leaders and players, and a music school, under the control of the Russian Musical Society, has displayed intense activities.

Nikolaew, a musician of pronounced intellectual ability, being struck to the bring music to a high standard there.

has done much to bring music to a high standard there, organizing and conducting symphony concerts. Last summer there took place a concert with an orchestra of 120 musicians in aid of the relief fund for the victims of the symphotics.

J. Slatin's Work

Forty-six years ago a branch of the Russian Musical ociety was established in Charkow. The indefatigable

J. Slatin was the leading spirit of it and of the music school there. He did his best to shape the musical destinies in this part of his native land. At present Slatin is planning to reorganize the music school into a conservatoire with all the rights and privileges of similar institutions in Russia, the want of it being intensely felt. At the same time a new musical enterprise is to be organized, a "Philharmonic Society" with a broad program of activities. Mr. Bichter, a musician of standing, is at the head of it.

In Kiev, in Rostow on Don, at the watering places of the Caucasus, everywhere in the south there was much orchestral music. Yalta, on the shore of the Black Sea in the Crimea, had many fine concerts. The orchestra in the public garden of the town was conducted by A. Orlow, a vigorous leader, who sometimes had replaced Sergei Kussewitzki at his Sunday matinees in Moscow. Several artists of Kussewitzki's orchestra played at Yalta.

A Unique Concert Hall

A Unique Concert Hall

The Crimea in summer is the residence of painters, musicians, composers and writers, who find there a kindly welcome on the shores of the Black Sea. At the small town of Soudack many of these found rest and relaxation last summer. Spendfaroff, composer of symphonic poems and some other interesting works, organized musical performances there. He had the happy idea of arranging an open air auditorium on a mountainside, surrounded with rocks, where the acoustics were splendid. The audience could fully enjoy the musical fare and view, at the same time, one of the most picturesque sights in nature—the mountains bathed in soft moonlight, and the billowy waves of the Black Sea at their feet. This peaceful picture made one forget for a short time that terrible events were going on in the world and that Russia, especially, has to mourn and suffer and to endure awful distress.

ELLEN VON TIDEBÖHL.

NAPOLEON AND BEETHOVEN UNITED IN THE FRENCH CAPITAL

The Concerts Rouges Film the Former to the Latter's Music-Opera-Comique Increases the Number of Its Performances-Raymond Roze's "Jeanne d'Arc" for the Opera-Great Franco-American Concert at the Salle Gaveau

30 Rue Marbeuf (Champs-Elysées), Paris, November 5, 1917.

At the Concerts Rouge the management this season is making a bold attempt to illustrate symphonic works by moving pictures and to create a "rapprochement" of music, painting and sculpture. "Esthetic Affinities" is a spectacle of intense interest to all art lovers. "Napoleon at St. Helena" is the title of a film which is included in the program to the music of Beethoven's "Eroica" symphony.

Centennial of Méhul's Death

Centennial of Méhul's Death

The one hundredth anniversary of the death of the composer, Etienne Nicolas Méhul (June 22, 1763-October 18, 1817), was commemorated by the Opéra-Comique in Paris with a special matinee performance of the composer's "L'Irato." The bust of Méhul was crowned while the artists filed past to the strains of his "Chant du départ." Half the house was reserved for the wounded from the Paris hospitals. The concert program included other pages of Méhul's music. While the representation of "L'Irato" was admirable, Director Gheusi's choice was restricted, masculine voices being at a premium at the present time; otherwise, he might have chosen a more important work than "L'Irato" to illustrate the genius of Méhul. "Joseph in Egypt" and "Stratonice" are fine works of his, with the immortal "Chant du départ." Paul Vidal directed "L'Irato" with skill, and M. Parmentier, one of this year's Conservatoire laureate, made a remarkable debut.

Opéra-Comique Increases Performances

Opéra-Comique Increases Performances

The Opéra-Comique will now play seven times a week, not including "galas" and dress rehearsals for critics and subscribers. André Messager's "Béatrice" will have its première on November 14, with Yvonne Chazel and M. Fontaine, in the leading roles. The proceeds are for war charities.

Roze's "Jeanne d'Arc" Revived

Roze's "Jeanne d'Arc" Revived

A grand gala performance will be given on November 8 at the Opéra for the benefit of the French and British Red Cross societies. The opera, a lyric drama, "Jeanne d'Arc," by Raymond Roze, first produced in London several years ago, is the work chosen, and has been wonderfully staged for the Paris performance. Those who have given their patronage are President Poincairé, King George, Queen Mary, the Prince of Wales, the American Ambassador and Mrs. Sharp, M. Ribot, M. Viviani, M. Dalimier, M. Saint-Saëns, and other distinguished personages.

Colonne-Lamoureux Concerts

Colonne-Lamoureux Concerts

The Colonne-Lamoureux Concerts

The Colonne-Lamoureux concerts opened Sunday, October 21, under the joint direction of Camille Chevillard and Gabriel Pierné at the Salle Gaveau. The first part was conducted by M. Pierné and contained the overture of the "Carnaval Romain," Berlioz; "Chant Funèbre," Albéric Magnard; Prélude à l'Après-midi d'un Faune," Debussy; "Le Chasseur maudit," César Franck. The second part, under M. Chevillard, contained the "Wallenstein Trilogsie," by Vincent d'Indy; arias from "Le Roi d'Ys" (Lalo) and "Le Timbre d'Afgent" (Saint-Saëns), interpreted by Edmée Favart, of the Opéra-Comique, and "L'Apprenti sorcier," by Paul Dukas. cier," by Paul Dukas.

The second Colonne-Lamoureux concert did not, alas! carry on the good work of the opening scance, one of entirely French music. On the second program there was only one French name, Albert Roussel. That name carries weight, it is true, but lesser lights might have found a place beside his. The "Festin de l'Araignée" of Roussel is a bright, clever score which M. Pierné found took well last season, so he repeats it already this year with the same success, though it is by no means Roussel's most important work. There is the "Poème de la Forêt." which has suffered an eight years' silence and would doubtless satisfy the most devoted worshippers of Saint-Money.

Mr. Pierné also gave the symphonic poem, "Queen Mab" by the English composer, Joseph Holbrooke. From this first hearing one is able to judge "Queen Mab" as elegant but a bit thin. The great classics were represented by Bach's suite in D, Beethoven's "Léonore" overture and the Mozart concerto for harp and flute, in which Mlle. Renie and M. Moyse won great applause. Rimsky-Korsakoff's "Capriccioso Espagnol" terminated the concert.

This is the fourth season of the happy union of former separatists, the Colonne and Lamoureux orchestral associations. From a practical point of view also the result is a happy one. It seems a pity that the Salle Gaveau should again this season suppress the "promenoirs" (the circulating or standing places)—such a boon to slender purses—because of the irascibility of a tender footed, important old gentleman who inadvertently had his pet corn pressed last year while listening to the music!

Franco-American Program

A Franco-American concert under the direction of Francis Casadesus took place at the Salle Gaveau for the benefit of "L'Oeuvre des Festivals de Musique Française." The occasion was honored by the patronage of William G. Sharp, the American Ambassador; Albert Dalimier, Under-Secretary of State for Fine Arts; Saint-Saëns and Fauré members of the Institute, and M. Gheusi, director of the Opéra-Comique.

The program opened with a "Pequiem" "A la minuie.

members of the Institute, and M. Gheusi, director of the Opéra-Comique.

The program opened with a "Requiem," "A la mémoire des Compositeurs de Musique morts pour la France," by Gabriel Fauré, for solos, chorus, orchestra and organ, performed by Marthe Chenal, soprano; M. Nivette, bass; Gustin Wright, organ, with chorus and orchestra of 180 members, under Francis Casadesus.

The second part of the program was devoted entirely to American works. First came "The Star Spangled Banner" and "Dixie," sung by Abby Richardson to orchestral accompaniment. After that a new work for orchestra, "Zal, a Persian Legend," by Blair Fairchild, an American long resident in France, was given its first hearing and proved to be a genial work in the modern vein. Then followed "My Old Kentucky Home," "Native Land," by Mme. Cobina-Johnson and chorus, and "Swanee River" and the "Battle Hymn of the Republic," by the American baritone, John Byrne, with chorus. The third part of the program was French and included an entr'acte from Bruneau's "Messidor," songs by Casadesus, sung by M. Nivette of the opera, and the "Marche Heroique" of Saint-Saëns.

"Matinées Nationales" Resumed

"Matinées Nationales" Resumed

The Matinées Nationales at the Sorbonne, under the patronage of the Minister of Public Instruction and the Under-Secretary of State for Fine Arts, have begun their fourth season this winter and will again devote the proceeds to the "Oeuvre Fraternelle des Artistes."

Notes

The Nouveau Théâtre put up an old favorite, "La Gamine de Paris," an operette by Serpette, and had as

UNSTER displayed the waxing glories of his fine tenor voice.—(N. Y. Morning Telegraph, Oct. 27, 1917.)

UNSTER has a lyric voice of great charm.—(Chicago Daily News, Nov. 8, 1917.)

nusual gifts of voice and intelligence.—(N. Y. American, Oct. 27, 1917.) nusual intelligence.—(N. Y. Tribune, Oct. 27, 1917.)

umbers as "O del mio dolce ardor" with much finish of style.—(N. Y. Sun, Oct. 27, 1917.) aturally beautiful quality.—(Birmingham News, Apr. 17, 1917.)

ensuous beauty of timbre and vocal power.—(N. Y. Tribune, Oct. 27, 1917.) uave, delightful quality.—(Chicago Evening American, Nov. 8, 1917.)

enor who makes you forget he is a tenor, but not that he is an artist .- (Chicago Evening American, Nov. 8, 1917.) horough command of his field.—(N. Y. Evening Mail, Oct. 27, 1917.)

xquisite taste, crystal enunciation.—N. Y. Tribune, Oct. 27, 1917.) nthusiastic ovation greeted the wonderful artistry displayed by Mr. Gunster.—(Shreveport Journal, Apr. 26, 1917.)

are sympathy in his voice.—(Brooklyn Daily Eagle, Oct. 27, 1917.) are quality of tone, beautifully mellow and unusual range.—(Peoria Evening Star, Nov. 14, 1917.)

great a success as at its first representation several years

Charles Lefebvre, composer of music and professor at the Conservatoire, expired at Aix-les-Bains. He was a Grand Prix de Rome.

The street at Passy named Richard Wagner is to be renamed Albéric Magnard. The latter excellent musician was assassinated by the invading Germans in September, 1914.

Comte de Delma-Heide.

Commonwealth Opera Incorporates

An organization called the New York Commonwealth Opera Company was incorporated last week by Lieut. John Philip Sousa, Harry Rowe Shelley, Raymond Hitchcock, Clarence Fullerton, Tyrone Power, Silvio Hein, Philip Spooner, Romualdo Sapio, Van Rensselaer Wheeler, C. E. le Massena, Richie Ling, etc. The company's plans were announced publicly some time ago, and are understood to embrace the presentation of opera and drama. The petition, however, sets forth that the enterprise will be a "community institution, not created in order to be of financial benefit to any of its members." Furthermore, the petition states that the incorporators aim "to encourage a taste for musical literature and the arts, as well as a social and educational sense among its members; to erect, maintain, purchase and rent one or more buildings for its purposes; to give a course in the city of New York or any other city of the United States and elsewhere of operatic or dramatic representations, concerts or other entertainments, and to acquire, equip and maintain by purchase, lease or otherwise, one or more theatres or opera houses to carry on the business of managers or proprietors of theatres, opera houses and other similar places of amusements."

A New Book on Caruso

Mary H. Flint, who for years past has written musical articles and criticisms for New York papers, has just issued a book entitled "Caruso and His Art." Mrs. Flint knows whereof she writes, and sets forth in capital style a great many interesting and heretofore unknown facts regarding Caruso and the various characters in which he appears. The book is beautifully illustrated with a frontispiece of Caruso, and pictures of him in ten of his favorite roles. Attractively printed and bound, it will make a fine Christmas present. The price is \$1.25, and there is a special edition autographed by Caruso at \$5 a copy. It is obtainable at the Metropolitan Opera House, or from the author at 344 West Eighty-fifth street, New York.

CINCINNATI CHEERS KUNWALD IN "STAR SPANGLED BANNER"

Popular Conductor and Orchestra Feted by Large Audiences at Regular and "Pop" Concerts

The fourth concert of the season was given by the Cincinnati Symphony Orchestra in Emery Auditorium on Friday afternoon, November 30, with Ethel Leginska, pianist, as soloist. The program, under the direction of Dr. Ernst Kunwald, was a very interesting one, splendidly rendered. Converse's "Mystic Trumpeter" demonstrated that as a composer he is worthy of serious reckoning. The orchestra gave it a splendid performance, full of sonority and dignified enunciation. The fourth symphony of Tschaikowsky is one of the best things in Dr. Kunwald's repertoire when he ventures away from the classics. The first and final movements especially are given with great sweep and colorful treatment. The orchestra made an impression sufficient to lead one to expect that the Tschaikowsky symphony will be a popular favorite with local audiences.

Ethel Leginska has power and temperamental sweep. In the "Hungarian" fantasie of Liszt she emphasized those qualities. The selection was well played and much applauded, and she responded with Liszt's "Campanella" as an encore. The concert was repeated on Saturday afternoon, when Leginska substituted the Liapounow concerto for the "Hungarian" fantasie.

The Second "Pop" Concert

The Second "Pop" Concert

The second popular concert by the Cincinnati Symphony Orchestra was given in Music Hall on Sunday afternoon, November 25. After an enthusiastic performance of "The Star Spangled Banner," which evoked a veritable demonstration, Dr. Kunwald opened his program with the "March of the Bojars," after which came a striking performance of the "Rienzi" overture of Wagner, which the orchestra played in true virtuoso style. As the concluding number of the first half of the program, Liszt's symphonic poem, "The Preludes," was given. It was rather a pretentious number for a popular concert audience, but it was given such rapturous applause that the director and orchestra were obliged to bow several acknowledgments. This demonstration was taken as an indication that these Sunday afternoon audiences are growing in their appreciation of the higher forms of music, one of the most gratifying results that can be noted, for they prove the educational value of the "Pops."

The second half of the program was opened with the ever popular "Mignon" overture, with which local audiences are beginning to be quite familiar. The unique "Danse Macabre" of Saint-Saēns, which never

fails to leave a good impression, was also given, the program concluding with the charming ballet music from "La Gioconda."

The soloist was Regina Hassler Fox, contralto, who possesses a voice of good quality. As her first number she essayed the "Fides" aria from "The Prophet," and in the second part she sang a group of English songs, with Dr. Kunwald at the piano. The audience gave her a gracious reception and she added an encore.

Notes

The first concert of the College of Music Orchestra and Chorus, under the direction of Albino Gorno, took place at the Odeon.

and Chorus, under the direction of Albino Gorno, tooseplace at the Odeon.

Thomas J. Kelly, of the Cincinnati Conservatory of Music, has been in Louisville for the past two weeks organizing community singing at Camp Zachary Taylor, at the request of the commanding officer, Major General Hale.

The Cincinnati Conservatory of Music announces an evening of Italian music to be given under the direction of Pier Adolfo Tirindelli in Conservatory Hall, Tuesday evening, December 11, proceeds of which are to go to the Italian Red Cross.

An interesting feature in local church music is the men and boys' choir of St. Lawrence, under the direction of J. Alfred Schehl, choirmaster, which renders service music without organ accompaniment, according to the rubrics.

to the rubrics Allen McC Allen McQahue, the young Irish-American tenor from Detroit (and a pupil of Felix Hughes there), will make his debut in local musical circles as soloist at the next "Pop" concert of the Cincinnal Symphony Orchestra, Sunday afternoon, December 9. R. F. S.

The Dvorák Requiem at St. John's

The first Sunday in Advent, December 2, was observed at the Cathedral of Saint John the Divine, New York, by special music in the form of a performance of the Dvorák Requiem. Miles Farrow, organist and choirmaster of the cathedral, directed forces made up of Grace Kerns, Pearl Benedict Jones, William Wheeler, and Wilfred Glenn as soloists, the cathedral choir and an orchestra composed of forty-five members of the New York Symphony Orchestra. The Requiem, carefully performed, was listened to by a large audience, which crowded the huge open space of the new and incomplete edifice. The soloists in particular gave good accounts of themselves.

good accounts of themselves.

Lambert Murphy Booked in South

Prior to his appearance in Bristol, Tenn., Lambert Murphy will be heard in joint recital with Louise Homer on January 4, 1918, in Wheeling, W. Va.

ROSA RAISA CREATES FURORE AS VALENTINE IN "THE HUGUENOTS"

Muratore Ideal Romantic Tenor-Galli-Curci Continues Triumph-Crimi's Increasing Popularity-Baklanoff Greatest Scarpia Heard or Seen in Chicago-Riccardo Stracciari a Headliner-Genevieve Vix's Debut Climax of Third Week

"Carmen," Saturday, November 24

"Carmen" was given on Saturday evening at popular ices, with Mme. Claessens in the title role. Dalmores prices, with Mmc. Claessens in the title role. Dalmores was the Don Jose and Dufranne the Toreador. According to Frederick Donaghey, "Nicolay, as usual, was the big smuggler, in which he is without successful rivalry; but there was a new and able singer and actor for the little one in Dua. The girls, too, were new—Swartz and Pruzan—and they did more by Mercedes and Frasquita than any predecessors they have had in a long time." Charlier conducted.

"Rigoletto," Sunday, November 25

Riccardo Stracciari made his debut in the title role of "Rigoletto." Though the writer was present, the following glowing tribute from Herman Devries, the critic on the Chicago American, is used for the review of the performance in its entirety, as it meets with the general consensus of opinion:

Stracciari's Rigoletto loosened the floodgates of excited enthusiasm at the Auditorium yesterday, and set a vocal and histrionic standard for the interpretation of the role which it will be difficult to surpass. The debut of this interesting baritone had been awaited with considerable curiosity, a curiosity touched with an interrogation point, for Stracciari's operatic past was remembered by many theatregoers without evoking reminiscent thrills. Yesterday's house exper-

ienced, therefore, one of the sensational surprises that go to make up the high lights of musical history.

Stracciari's art has broadened with his voice until both are big with power, and subtly controlled by the combined influences of imagination, intelligence and genuine Latin temperament. His baritone is a warm-toned, beautifully-produced organ, with its glory mainly in the upper and medium registers. Here its quality is ever rich and clean, the upper tones handled with scientific knowledge of effect and shading, which he uses very skillfully to color his reading of the libretto. He reminds me of the great French baritones, such as Dumestre, Devoyod, Guillemot, Ismael and others, with just that type of suave penetrating tonal timbre.

Coming to details, his work in the ducal palace of the third act, inishing in the duce with Gilds, was a masterpiece of acting, and sung with superb artistry. The fall of this curtain was the signal for shouts, stamping of feet, a pandemonium very much like the applause that annunciated Galli-Curci queen of coloratura singers last November. The coda of the scene, with its high A flat for Stracciari and an E flat for Galli-Curci, had to be repeated, after which the critics' task was counting the recalls, which seemed Mme. Galli-Curci's Gilda made her famous a year ago. Yester-

endless.

Mmc. Galli-Curci's Gilda made her famous a year ago. Yesterday she repeated her exhibition of exquisitely finished vocalization,
and was, of course, forced to sing the "Caro Nome" again.
Histrionically, Madame Galli-Curci has gained most notably in
the delineation of Gilda; the scenes with her father particularly
were drawn with fine feeling and gracile plasticity. Need one add
that there is no withstanding the charm of Galli-Curci's marvelous
voice quality?

Oroce quality?

Juan Nadal, the young tenor, who labored all last season under the handicap of a pronounced tremolo, shows the gratifying result of ardent application to study, for his "bleat" has entirely disappeared, and the voice has thereby gained not only in volume, but in

expressiveness as well. It is now a very serviceable organ. The deviation from pitch was perhaps due to nervousness, and is the only fault remaining to mar an otherwise very adequate performance. The "Donna e Mobile" was encored. Maria Claessens is one of the best Maddelensa I have ever heard, and Constantin Nicolay was an excellent Monterone, singing and acting with much authority. Vittorio Arimondi was Sparafucile to the life; the part suits him in every way. Defrere, Trevisan and Paltrinieri were good in small parts and the chorus received a special round of applause in the third act.

"Traviata," Sunday (Matinee), December 3

"Traviata," Sunday (Matinee), December 3

The first performance this season of Verdi's old but still melodious "Traviata" was given with Galli-Curci in the title rôle, Juan Nadal as Germont, Jr., and Riccardo Stracciari as the elder.

Galli-Curci, in superb fettle, gave unalloyed pleasure to the ear by the beauty of her song. The star was ably seconded by Juan Nadal, who gave of his best. The interest of the public, however, was centered on Stracciari, who was for the first time here heard as Germont, Sr. Much had been said in advance concerning the interesting and original conception of the part by the gifted baritone, and after hearing him one may say that he achieved great things in a part rather obscure. He made his presence on the stage felt every moment, his deportment was noble, his walk dignified, and vocally he found again in this new part the same favor at the hands of his hearers as he did a week ago at his debut in Rigoletto. Stracciari is a happy acquisition to the already strong baritone department. Nicolay was good as the old doctor, and the balance of the cast was satisfactory. Giuseppe Sturani, who always conducts the old scores with as much verve and pleasure as the new ones, had his men well in hand, and he gave proof once more of his mastery of the baton.

"Les Huguenots," Monday, November 26

"Les Huguenots," Monday, November 26

Old sayings, like rules, have their exceptions. It is commonly said that no one is indispensable. That this is not always true was demonstrated by the Chicago (Continued on page 27.)

N another page is the regular report of last week's pair of Philadelphia Orchestra concerts, with Olga Samaroff, Harold Bauer and Ossip Gabrilowitsch as the assisting artists. However, a few impressions that struck the present writer, a special pilgrim to the big event, will not come amiss.

To one who had his first opportunity of hearing the Philadelphia Orchestra under the baton of Stokowski in the Academy of Music, there was presented the fact that of all the American auditoriums for music, probably only one other in this country is as remarkable for its acoustics as this old Academy of Music, built in Philadelphia in 1855. To many this may be an old story, but to the inditer of these lines, who has listened to music in concert halls and theatres all over our country, from the Atlantic to the Pacific, it seems as though the Academy of Music is equal to the great Mormon Temple in Salt Lake City, which, with the possible exception of the old Mormon Theatre (still standing in Salt Lake City) is the most remarkable modern example of acoustics.

markable modern example of acoustics.

Critics rarely discuss this question of acoustics and yet in an auditorium deficient acoustically, the work upon the stage, especially as regards music, is greatly and detrimentally affected.

stage, especially as regards music, is greatly and detrimentally affected.

In the concert given last week by the Philadelphia Orchestra there was one seldom-heard number which tested the properties of the auditorium in a manner that was out of the ordinary. Especially was this the case in the second movement of the Bach C major concerto with three pianists and orchestra. The accompanying illustration will give some idea of the manner in which the pianos were arranged.

It would be almost impossible to convey the wonderful impression made in the Bach concerto, and in fact, in the playing of the entire program. To arrange a concert of compositions by Haydn, Mozart, Bach and Beethoven so as to secure contrast and climax, is something that requires ingenuity, if one may so use the word. Conductor Stokowski chose his numbers so that there was not a second when the intense interest flagged on the part of the sold out houses at both concerts. The absorption of the listen-

A TRINITY OF ART

Reflections on a Superlative Musical Event in Philadelphia

BY WILLIAM GEPPERT

crs was so impressive as to weigh with awe upon one who paid attention to this phase of the concert. Memory went back over audiences of a similar nature in other cities throughout this country, but failed to recall an exact

counterpart.
Philadelphia is musical. That is evident. Stokowski and his orchestra are the pride of Philadelphia, which maintains a wonderful love for its orchestra and for Stokowski. He, for his part, is making every effort to give to the music lovers of Philadelphia a return that will build up the city as a true art center and a productive give to the music lovers of Philadelphia a return that will build up the city as a true art center and a productive field along creative lines. To give the Bach concerto in C major for three pianos, with such artists as Samaroff. Bauer and Gabrilowitsch, is a thing to be proud of in any great city of the world. To have an audience such as heard these artists and this orchestra with Stokowski, is something that marks a distinct advancement of music in America. Added to this, there must not be forgotten the three remarkable pianos that were used by these artists. artists.

Generally, little is said regarding the instruments used Generally, little is said regarding the instruments used by artists, and especially pianists, yet when the statement is made that two Mason & Hamlin pianos and one Steinway piano were utilized in the Bach number, another step is presented which carries one to the belief that in time to come, pianos will receive the public and press attention that is the due of that instrument. There is another unheralded factor in a demonstration of this kind, and that is the work of those who have to do with tuning the instruments for herein lies the real foundation of the artistic success of any piano. The manner in which these two makes of pianos were brought together as regards the tuning was a remarkable exhibition of the artistic sense of the tuners, and, while one man took care of the Mason & Hamlin pianos and another took care of the Steinway as far as the tuning was concerned, the tones of the pianos blended with the orchestra to a degree which enabled conductor Stokowski to bring out effects that otherwise would have been impossible, had not the pitch of the instruments been absolutely in accord with the orchestra.

which enabled conductor shows and the pitch of the instruments been absolutely in accord with the orchestra.

To come back to acoustics there were certain effects rendered by the orchestra with the pianos in the second movement of the Bach concerto, that would have been absolutely impossible in an auditorium where the acoustics were not absolutely perfect. Those who are familiar with this Bach concerto will remember the diminuendo of the orchestra to the faintest sound, the pianos coming in pianissimo in accord with the orchestra. At the concerts in the Academy of Music, these remarkable effects were so clear and distinct throughout the great auditorium that not a vibration was lost to one who appreciated this remarkable manifestation of the perfect tonal combination of a great orchestra with three pianos.

One might write technically, analytically, and esthetically, in regard to this concert, but this chronicler prefers to dwell upon the tone effects in the Bach concert of or the orchestra with three pianos. It was absolutely and artistically an accurate and phenomenal performance. To conductor Stokowski must be given the chief credit for these wonderful results, but without the surroundings, without the intense respect of the audience, without the control of the orchestra and the work of the three great pianists, a complete response to the effort of the conductor could not have been given. The combination was ideal; it was of the highest artistic form. Probably never in the history of music has a more perfect reading of this seldom heard Bach concerto been accomplished.

For this number, the other items of the program were a fit surrounding. Indeed it was absolutely necessary for them to be so in order to make the program balance.

Philadelphia has made musical history with these wonderful concerts of last week.



PRINCIPALS IN THE PHILADELPHIA PERFORMANCE OF THE BACH C MAJOR CONCERTO FOR THREE PIANOS.

mber 1 the Philadelphia Orchestra, Leopold Stokowski, conductor, featured the Bach C major concerto for three pianos, with Ola

(center piano) and Ossip Gabrilowitsch as soloists. Olga Samaroff, Harold Bauer

FOREIGNERS HISS AND WHISTLE AT METROPOLITAN OPERA HOUSE

Riccardo Martin, Singing Rodolfo in Poor Voice, Meets With Antagonistic and Un-American Demonstration-Morgan Kingston Makes Debut-"Prince Igor" Revived

"La Traviata," Wednesday, November 28

"La Traviata," Wednesday, November 28

"Traviata" was the repetition on Wednesday evening, November 28, at the Metropolitan Opera House, with Hempel, Carpi and De Luca in the roles of Violetta, Alfredo and Germont. Mme. Hempel sang with her accustomed beauty of tone and exquisiteness of interpretation. Her rendering of the "Ah, fors e lui" and the duet in the second act with Alfredo was beautiful, and both her singing and acting in the final act made a moving appeal. Her continued vocal improvement this season is most noticeable.

Fernando Carpi's contribution as Alfredo was a metasis.

Fernando Carpi's contribution as Alfredo was a welcom Fernando Carpi's contribution as Alfredo was a welcome and delightful feature. His voice is a true light and lyric tenor, and has gained in richness and in skill of production. He sang his measures with marked taste and extreme elegance in phrasing, while he put an ardor into his work that added to the sincerity of his portrayal. He is a polished artist. De Luca achieved his usual success, both through his fine singing and his acting. His "Di Provenza" brought down the house. Marie Matfeld, as Annina, was very acceptable. Roberto Moranzoni gave an excellent account of the score.

"Carmen," Thursday (Matinee), November 29

A tremendous Thanksgiving Day audience gathered to enjoy the melodious and picturesque dramatic doings of



CLAUDIA MUZIO, Soprano of the Metropolitan Opera Company who sang Mimi for the first time in New York last Thursday evening.

the Bizet masterpiece. Giovanni Martinelli was the Don José, and that fact establishes the circumstance that "Carmen" can draw a crowd even when the great Caruso is not the portrayer of the hero of that work. Martinelli did some of the best singing of his career, and the high water mark of excellence was reached in the "Flower Song," which he delivered with beautiful vocal application, much emotional appeal, and elegance of diction and phrasing. It was an exemplary piece of vocal art. Dramatically, Martinelli was fully equal to the big demands of the third and fourth acts, especially the latter, in which he helped to stage a finale of gripping power.

Geraldine Farrar, as usual, embodied the part of the wayward and fickle cigarette girl, and filled her delineation with many characteristic touches. Vocally, Miss Farrar has not changed her conception materially since the time when she first essayed Carmen at the Metropolitan. It remains a creditable and effective piece of operatic singing, with no great moments, but many thoroughly enjoyable ones.

An outstanding feature of the afternoon's doings was

able ones.

An outstanding feature of the afternoon's doings was the first appearance at the Metropolitan Opera of May Peterson, who took the part of Micaela. Although she was palpably nervous, Miss Peterson made a distinct success, and succeeded in arousing her audience to a high pitch of genuine enthusiasm. Her voice in opera is an exceptionally sympathetic one, and of ample volume and penetrativeness. Her delivery is smooth and well considered. While the part of Micaela does not allow of much emotional expressiveness, nevertheless there was abundant sympathetic quality in every note uttered by the young debutant. She looked very pretty, and gave Micaela the air of refinement and simple appeal which that character requires.

requires. Clarence Whitehill completed the trio of Americans in the "Carmen" performance. When the three came before the curtain without the rest of the artists after the third act, the audience overwhelmed them with applause and cheers. Mr. Whitehill made a superbly handsome figure as the Toreador, and he hurled that character's leading song over the footlights with impressive vocal might and temperamental impetus. It was a rousing interpretation, and a piece of irreproachable histrionism.

Leonora Sparkes was the Frasquita and did her bit well. Sofie Braslau was the Mercedes, Albert Reiss the Dancaire, Angelo Bada the Remendado, and Andres de Segurola the Zuniga. Pierre Monteaux conducted the performance, and handled the baton with preciseness, skill, and a finical sense for color effects.

"Bohême," Thursday, November 29

"Bohême," Thursday, November 29

An event of quite exceptional interest was the debut of Claudia Muzio in this city as Mimi. That interesting and resourceful artist was expected to give a finished performance of the role, for she has established herself here as a skilled actress and a routined singer. Also, her youthful appearance and personal charm were sure to count for much in a character like that of Mimi. However, Mme. Muzio far surpassed even the most ardent expectations of her admirers, and she scored a decidedly strong success. She was a picture to gaze upon, and histrionically she sounded all the character phases of the gay little grisette who comes to such a tragic end. Her voice was in splendid condition, and she sang beautifully and with deep feeling throughout. Mme. Muzio puts much emotion into everything she does, and that quality, before others, made her Mimi a truly moving and fascinating figure. Her further performances in the opera are looked forward to with extreme pleasure, for she is sure to add many additional touches to her already fascinating interpretation.

many additional touches to her already fascinating interpretation.

Unfortunately, Riccardo Martin, the tenor of the evening, was suffering from a dreadful cold, which made it necessary for the press representative of the Opera House, William Guard, to come before the curtain and apologize for Mr. Martin's showing. The latter's voice gave out altogether long before the final curtain, and in consequence he was compelled to leave out several of his numbers, and to speak some of the other vocal measures. It appears that some of the standees in the house did not comprehend the true state of affairs. During the first and second acts, when the singers were acknowledging their curtain calls, there was loud whistling, and hisses also were heard. While Mr. Martin was in absolutely no condition to sing an opera, doubtless there must have been good reasons why he essayed to do so.

Ruth Miller again gave a vivacious impersonation of Musetta, and Gennaro Papi conducted with circumspection and sympathy under the trying circumstances. Thomas Chalmers had been announced as the Schaunard, but indisposition kept him away and a lesser known singer took his place. Antonio Scotti and José Mardones rounded out the cast, and contributed vital and picturesque characterizations.

"Prince Igor," Friday, November 30

Borodine's thoroughly uninteresting opera, "Prince Igor," was revived Friday evening, presumably because of the absence of German opera from the repertoire, which requires the management to use everything that is available and ready. The cast was as follows:

Igor Sylatoslavitch Pasquaic Amate
Jaroslavna Frances Alda
Vladimir Igorevitch Paul Althouse
Prince Galitzky Adamo Didus
Kontchak Adamo Didu
Kontchakovna Flora Perin
Oylour Pietro Audisio
Scoula Andres de Segurola
Erochka Angelo Bada
The Nurse Minnie Egene
A Young Girl Raymonde Delaunoi
Conductor Artur Bodanzky

"L'Elisir d'Amore," Saturday (Matinee), December 1

"L'Elisir d'Amore," Saturday (Matinee), December 1
Donizetti's youthful and refreshing comedy, "L'Elisir d'Amore," was repeated at the Saturday matinee, December 1, with the same admirable cast that marked its first performance on the second evening of the season. Caruso, as Nemorino, again held the center of the stage, as the buffoonery of the role fits him as a garment. His superb rendition of the tenor aria, "Una furtiva lagrima," called forth the greatest applause of the afternoon. Frieda Hempel, as Anida, repeated her previous splendid success, handling the difficult music with the consummate ease that sets her art apart. The Dulcamara of Didur is one of the singer's best bits, and the grotesqueness of the quack doctor, vocal demands as well as histrionic, were well characterized. Scotti gave a virile and realistic picture of the dandified sergeant, and Leonora Sparkes, in the person of Giannetta, sang and acted excellently. All in all, it was a first rate performance, in which Conductor Papi ac-

complished his full quota. The attendance was the largest of the week.

"Il Trovatore," Saturday (Evening), December 1

"Il Trovatore," Saturday (Evening), December 1

The performance of "Il Trovatore" was marked by the first appearance of Morgan Kingston as a member of the Metropolitan Opera Company. Let it be said at once that Mr. Kingston showed himself quite worthy of the fine artists with whom he was associated, Claudia Muzio, Margaret Matzenauer and Giuseppe de Luca. As Manrico he was in splendid voice, and sang with finished and effective vocal art. Especially in the third act, when he had rid himself of the nervousness which inevitably accompanies a Metropolitan debut, he rose to splendid heights of vocalism and the "Di quella Pira" earned for him many hearty curtain calls and shouts of "bravo," a spontaneous applause coming from the whole house and not being due to the claque.

The whole performance was on a high level. The three sterling artists already named found effective aid in Leon Rothier as Ferrando, and Conductor Papi put new life into what is, notwithstanding the deprecation of certain high-brow critics, one of the finest of Verdi's scores.

Sunday Evening Concert, December 2

Verdi, Puccini and regular members of the Metropolitan Opera Company, headed by Margaret Matzenauer, were the attractions which brought out an audience which crowded the huge auditorium on Sunday evening, December 2. Mme. Matzenauer won tremendous favor with her numbers and graciously accorded several encores. Jose Mardones, the new bass, was also accorded great applause for his singing. The other soloists, Ruth Miller, Lenora Sparkes, Paul Althouse, Flora Perini, Rita Fornia and Louis d'Angelo, were all uniformly excellent. In fact, the entire concert gave a better idea than the opera generally affords of what really fine vocalism the members of the company are capable of. Papi conducted and contributed greatly to the success of the evening.

Boris Godunoff," Monday, December 3

"Boris Godunoff" was presented at the Metropolitan Opera House on Monday evening, December 3. Adamo Didur sang Boris, giving the role's full measure of regal



MAY PETERSON.

Who made her debut as Micaela in "Carmen" on November 29.

Her next appearance in this same role will be on December 10.

dignity and devouring remorse, and receiving numerous recalls. Sophie Braslau as Teodoro was charming. Paul Althouse as Dimitri and Louise Homer as Marina were enthusiastically applauded after the scene in the moonlit garden—a fit setting for Mme. Homer's beauty and her wonderful costume. Their voices blended perfectly; both vocally and dramatically the presentation of the scene was of a high degree of excellence. Andres de Segurola as Varlaam received a round of applause in the rollicking drinking scene in the inn, with Pietro Audisio as Missail. Lila Robeson made a charming Innkeeper. Angelo Bada as Schouisky and Leon Rothier as Piemenn were convincing. Lenora Sparkes as Xenia, Kathleen Howard as the Nurse, Vincenzo Reschiglian as Tchelkaloff, Albert Reiss as the Simpleton, Giulio Rossi as the Police Official and Carl Schlegel as Tcerniakowsky completed the cast, their work being in keeping with the production. Gennaro Papi conducted. The important part given the chorus in this opera calls for comment upon the excellence of its work.

VLADIMIR NEVELOFF PRESENTS Danish Violinist ALICE McCLUNG SKOVGAARD

SOFIA STEPHALI

MARIE KERN-MULLEN

Fifth Floor, 133 East 16th Street,

New York City

MUSIC THE GREAT SIGHT-GIVER

By WILLIAM ARMSTRONG

If any mind has a thousand eyes, it is the If any mind has a thousand eyes, it is the mind vigorously alert to everything that the world holds, not alone the material and practical, but the beautiful. And without the aiding knowledge which comes through musical training, very many things make about the same degree of appeal that old masters and new in painting do to the color blind. Thorough musical training means identically to our mental development what keenly heightened sense of touch means to the sightless. It supplies a vital something without which there is only aimless gropong. Appreciation of subtleties is aroused and strengthened by music which, because of its very character, compels us to grasp the intangible.

THE theory that music makes its followers impractical remains in great measure still unexploded. A successful business man oftener regards his son's desire to study that art as a dallying with disaster, and the choice of it as life calling an overwhelming catastrophe. It was not so long ago that, in a family conclave which assumed the expect of a rest motion of the senset of a rest motion.

of it as hife calling an overwhelming catastrophe. It was not so long ago that, in a family conclave which assumed the aspect of a post mortem over a now successful musician, his aged and ultra-respectable uncle announced, "If he persists in studying music, take him out into the middle of a four acre lot and shoot him."

That was the point of view held in our new country before we had gotten beyond the "attempt" stage in both music and literature, when the latter calling was held in an almost equal disfavor with the former. In that dim day the literary lady created the most immortal part of her work in the ink stains on her fingers, and the gentleman very musically inclined allowed his hair to grow long without attempt at cultivating the brain underneath it. The arrival of the typewriter gave to the ink bottle's literary badge-stain its death-blow; and when the fact was fully realized that people played the piano not with their hair but with their fingers, the barber committed wholesale rape on Liszt coiffures, a style copied by that master from a master type of ignoramus, the Hungarian peasantry. Both incidents marked the advent of an era when those engaged had stopped appearing to do things and really did them.

The Impetus to Higher Culture

The Impetus to Higher Culture

The Impetus to Higher Culture

In America, Chadwick, MacDowell, and a contemporary group gave strong impetus to higher culture and its consequent common sense in the musician, and brought convincing knowledge that a mind broadly trained was the musician's best asset. MacDowell it was who so bravely tried to impress at Columbia University his point of view, that knowledge of art was part of general education, just as knowledge of other things was part of the education in art. But it was the ignorance of those beyond the pale of circles artistic that impelled him largely to a desire to practically apply his convictions on the subject. At that time, I recall well, MacDowell told me of dinner parties to which he was invited by the ultra-rich, and where the men guests bored him to extinction. "They can," he said, "talk only on two subjects, sport and finance." As far as my own limited observation goes, I find this aspect of the situation still unchanged.

Take as single type of intellectuality among the musical, noted pianists; their minds are storehouses of knowledge so glowing that few distinguished men in other walks of their own art, an art to which those distinguished ones are strangers, they have also a knowledge of things that go to make the distinguished men in question each merely a specialist in his particular branch. The highly developed musician has an unquenchable thirst for varied knowledge, shared equally by few in other callings not remotely connected with the artistic. If a man has the glory to be entitled a Gum Shoe King, he is generally content to let his brain development rest at that, having acquired enough honors in a world to which his bankbook is looked on self-complacently as sufficient passport, which truthfully speaking impracticality and attendant want in its trail, remains will unexployed in many keans. Yet if for interners and

ing it generally is.

The archaic attitude toward music as a something bring-The archaic attitude toward music as a something bringing impracticality and attendant want in its trail, remains still unexploded in many brains. Yet if, for instance, any man will point out to me a more astutely practical mind than that of a prima donna, I will gladly travel with him the world's circumference to view its fortunate possessor. There are, indeed, a goodly number of impractical musicians, generously lacking in judgment. Yet the same per cent, is to be found in any profession. Only the exceptions in any calling are not obliged to earn their sense of business knowledge mainly through experience. And a lesson once learned by a musician is not more quickly forgotten than a lesson in experience gained by any other.

Musicians of Practical Mind

Musicians of Practical Mind

Some of the most practical minds with which I have been thrown into contact belong to musicians, able not only to direct their own affairs, but to instil wisdom of the same description in the minds of others. Very often, too, close association with the subtle and the delicate, had developed their sense of intuition to the point that they could read people and situations as they could read the intricacies of

a score.

Then, too, difficult as it may be for many of intelligence to grasp, there are people who keep their children from studying music because of fear that it will put extravagant fancies and unsound notions into otherwise sound heads. In the first place, if Ibsen's theories are even remotely correct, the progeny of such people stand in small danger of embarking on any voyage where imagination charts the course. But in the second place, this type of child needs, and needs more painfully than any other type existing,

that most enriching of all qualities, appreciation. And without appreciation people are afflicted with mental blindness. All that creative minds have offered to them in the beautiful remains to such unseen.

There is no power more quickening to the sense of appreciation than music; it opens the door not only to art and nature, but to a tenderer understanding of those about us. Without knowledge of music certain brain cells, failing to act, do not develop. In consequence, they bear no part in the complex workings of other cells, with which nature intended they should co-operate.

To my mind, lack of judgment which leads to mistakes in life, comes as often from ignorance of music as from ignorance of business principles. How is a keen, subtle insight to be developed when one is absolutely devoid of the ability to see below the surface of things? Only the obvious is grasped by any of such limited mental calibre. Effects are recognized, causes remain unsolved; the subtle alone are genuinely analytical. They know the why and the wherefore; they detect weak points and seek out the best means to strengthen them. best means to strengthen them.

The Mind of a Thousand Eyes

The Mind of a Thousand Eyes

If any mind has a thousand eyes, it is the mind vigorously alert to everything that the world holds, not alone the material and practical, but the beautiful. And without the aiding knowledge which comes through musical training, very many things make about the same degree of appeal that old masters and new in painting do to the color blind. Thorough musical training means identically to our mental development what keenly heightened sense of touch means to the sightless. It supplies a vital something without which there is only aimless groping. Appreciation of subtleties is aroused and strengthened by music which, because of its very character, compels us to grasp the intangible. the intangible

the intangible.

Take literature, for example, in its relation to musical understanding; the mind trained to grasp and appreciate delicate nuance and interpret inspiration, will receive a well written book with a double joy, because it can perceive the beauty of the language, perfection of style, and things psychological which lie beneath the surface, a more important part of its contents than the story itself. A mind not trained to just this type of appreciation receives only the obvious, and is proportionately lacking in real benefits which might otherwise accrue.

Nature itself, in the case of a mind keenly sensitized through music, presents quite another aspect to that established in the elemental type. To that type a bad day becomes merely a bad one; to the sensitized vision it presents a mist glorifying the commonplace. The former accepts things literally, the latter with the eye of a painter. The beauty itself is there, real, not imaginary, but it needs the mind subtly developed, subtly appreciative, to comprehend it.

There is yet another phase to which lack of musical education subjects these elementals, and that is inability to sustain their part in association with cultured people. Finding themselves dumb when the subject of music is broached by the well-informed, hurt pride and vanity banish them to consort with others who know no more than do they themselves, and to receive as outcome a life sentence to cramped mentality. Their education being incomplete, they suffer the consequences.

If any would seek the type of face from which all trace of human intelligence has been banished, I refer him to Take literature, for example, in its relation to musical

the photographs of noted professional ball players, so liberally displayed in the newspapers. Baseball adherents may indignantly retort that there are musicians also stamped as repellent. I agree with them, but those are the faces of musicians who know nothing but music, and very little of that, not having acquired knowledge in any other knach. other branch.

other branch.

There are a lot of tiresome people who string words together to tell of the refining and elevating powers of music, words which prove practically nothing. Regarding no art is such sublimated bombast more out of place. Hearing a lot of jargon on the subject, many grow to look on music as the rurals do on their parlors, a something to be opened up when nothing else remains to do, and to be enjoyed in silent misery. The worst harm to any cause is wrought by its extremists and poseurs. The former are bigots, the latter tinkling simples. And the unthinking, indiscriminating class points with scorn at whatever such individuals espouse, holding them up as horrible examples, which they really are, and unfortunately confounding them with the cause about which they clamor, and which in fact they merely encrust and obscure.

Music the Most Useful Art

Music the Most Useful Art

Music the Most Useful Art

Music in its proper application becomes the most practically useful of all arts. Take it in the single aspect of a vital factor in training men's minds: Music puts into activity those brain cells that make possible a receptivity and an appreciation of the finer things in life about them, in associations with people, with art, with literature, and with nature. Neither this vast aspect nor any other, however, oversets the fact that the good resulting from music to the individual depends entirely upon his own sincerity in the matter. If the attitude is a pose or is superficial, his last state is apt to be worse than his first. A little knowledge may be a dangerous thing, but the assumption of a little knowledge is a catastrophe.

The real in any art are the sincere and the sincere are the well equipped and understanding. When we would judge of any class or profession it remains for us to sift out the average of its genuine representatives. In this sifting process real musicians have nothing to fear, and the sifters much to learn.

People who wait until middle life to acquire a foreign language present an uncanny spectacle. Even if they are so fortunate as to rattle off mechanically a few sentences, those sentences are not thought out in the language used, but spoken as a parrot speaks them. Until an individual has learned to think in a foreign language he cannot really speak it. And with music the condition is identical. It is useless to put off its study until other branches, mistakenly regarded as more important, have been mastered. Knowledge of music develops and quickens the higher thought processes and the thinking individual is the one who goes farthest, who exerts the widest influence, and whose judgment is best seasoned to direct the affairs of life.

Purposely I have confined myself to the practical side of music's influence, to the freeinr effect it events are

Purposely I have confined myself to the practical side of music's influence; to the freeing effect it exerts upon the mind, making possible a better grasp of that which the world and life hold. Its influences are many, its effects far-reaching, but to me its most tremendous forcefulness is exerted on just this practical side and in this practical aspect of Music, the Great Sight-Giver.

Mrs. Frederick Snyder

Authorized Teacher of the Vannini Method of Singing Studio-The Frederic

St. Paul, Minn.

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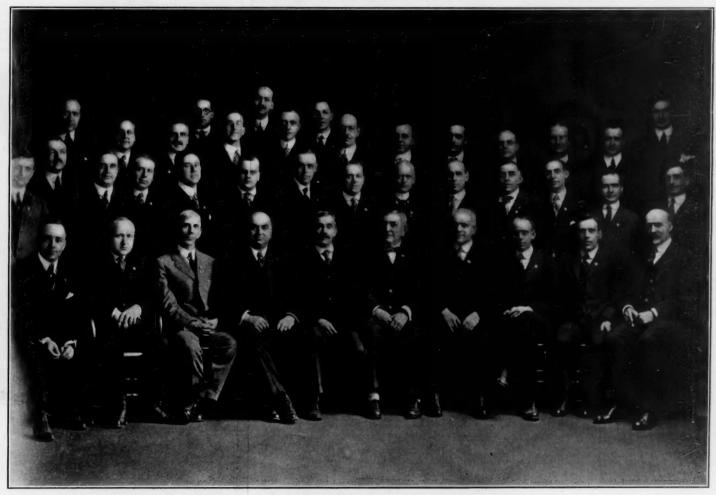
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FEATURES OF THE FESTIVAL

ONE NIGHT OF OPERA, LARGE CHORUS, SYMPHONY ORCHESTRA, CHAMBER MUSIC ORGANIZATIONS. SIXTY SPLENDID AMERICAN ARTISTS AND NOTED SPEAKERS.

ON TO LOCKPORT IN 1918, IS THE SLOGAN!



Directors and Live Wires of the Board of Commerce of the City of Lockport

(Seated, left to right)

AUSTIN DWYER
HARRY UPSON
GEO. T. LENNON
EDWIN H. BABBAGE
LOUIS G. MERRITT
WILLIAM A. WILLIAMS
W. A. DICKENSON
W. H. HAMILTON
JOHN T. SYMES
HON. CHAS. HICKEY

(Standing first row, left to right)

(Standing first row, left to right)
HOWARD MORRILL
F. W. WILLIAMS
W. A. GOLD
J. T. PERKENS
REV. GUSTAV A. PAPPERMAN
LESLIE ROBERTS
NELSON R. PEET
RAYMOND B. GIBBS
REV. J. WEBSTER BAILEY
HARRY T. RANSOM
WILLIAM CATON
HARRY E. BREES
C. P. WHITE
W. P. MORAN

row, left to right)

City of Lockport
(Standing in top row, let
CHARLES UPSON
WM. T. COOK
N. G. GREEMMAN
R. T. WILSON
W. C. WEAVER
C. C. CAMPBELL
F. P. JAMES
O. N. PRUDDEN
C. F. BUCK
O. W. BURGESS
H. C. WHITMORE
F. C. OLIVER
H. C. WILSON
HARRY HAMIL
A. A. VAN DE MARK

Lockport goes over the top in every undertaking. Next year's Festival will be no exception. It will have the unanimous backing of the Mayor, the City Fathers, the Board of Commerce and the Live Wire organization. They have decreed that the National American Music Festival shall become a permanent organization.

ALICE GENTLE'S CAREER ONE OF GRADUAL SUCCESS

Alice Gentle quietly came to New York this season and gave a song recital that resulted in the opening of a bigger field for her. She has been engaged by the Metropolitan Opera Company to create the leading role of the new Charles Wakefield Cadman opera, which is to have its initial performance about the fifteenth of March. With its initial performance about the fifteenth of March. With a view towards questioning the charming soprano about her feelings in the matter, the writer—after several unsuccessful attempts—found Miss Gentle at home late one afternoon last week. She was particularly overjoyed. No, not about her forthcoming work at the opera house, at least not at that time, but about a trunk that she had recovered after months of searching.

'You see," explained the singer, "when I sailed from Milan last spring, I intended to go indirectly, by way of



painting by Pieretto-Bianco.
ALICE GENTLE AS CARMEN.

New York, to Buenos Aires for the opera season there. My trunk was sent direct, while I came to New York, where I was taken ill and had to cancel my engagement in South America. Meanwhile, my poor old trunk was going on its merry way and after reaching there was stored with the company's baggage. The express company has been tracing it all this time. One cannot replace the little things picked up in one's travels very easily, so that is why I am so glad to get it back."

Started Musical Career Twelve Years Ago

Started Musical Career Twelve Years Ago

The conversation drifted to the beginning of Miss Gentle's career, which began some twelve years, ago when she first discovered she had a voice. "I sang in church at Seattle, my home, and studied a bit," she said, "but the man who has done so much for me was found in New York, after an eight months' hunt. He was Karl Brenneman, and when I found him, I had the good sense to stick to him. The great trouble with the average singer is that every so often he or she goes, bargain hunting in teachers. More often they get the worst of the bargain. Well, when I had been studying but a short time, Mr. Brenneman told me he thought it would be good for me to go into the chorus of the Manhattan Opera Company. I was verynervous when I sang, and he said it would make me forget that I had hands and knees that knocked together whenever I opened my mouth.

Two Years in Chorus a Fine Experience

Two Years in Chorus a Fine Experience

Into the chorus I went and stayed for two years. The experience I gained in those two years I never could get elsewhere, also the two seasons' experience gained through musical comedy. After the Manhattan closed, I went right into that kind of work and I am proud of it, because they say one has to be much more clever to make good in musical comedy than in opera. Whether that is true or not. I do not know, but one thing is certain, you have to please a different kind of an audience.

Small Parts Forced Upon Singer

"To get back to the Manhattan Opera days, perhaps you would like to know just how I graduated from the chorus? One day, Mr. Hammerstein called me out of the ranks and said: 'Gentle, get over there and sing something for me.' I immediately developed a cold and sore throat! But that only postponed the agony a week further, for he gave me that period of time in which to prepare. The day came! Never shall I forget it! Down in the front row sat the old impresario, with the inevitable black cigar in his mouth, boring a hole through me with his penetrating eyes. And there in the prompter's bov, I saw the heads of at least four stage-hands, whose werds of encouragement came in these: 'Go to it, Gentle,' When I had finished I was told to report to the office, and when I did so was engaged for the next season.

"However I was doomed to appear in several roles later on in that season, and under most amusing circumstances. During the engagement at the Old Boston Opera House, the mezzo-soprano who sang the part of the Mother in 'Tales of Hoffman' became ill and there was no one to take her place. I remember Renauld pacing the boards

and saying it was impossible to go on. Suddenly Coini turned to Zuro, the chorusmaster, and asked if there wasn't a girl in the chorus who could sing the part. Gentle was selected! The music was drummed into my ears for the rest of the time before the curtain went up and when I came to sing it, it didn't go so very badly. When I had finished I remember dear old Guilbert rushed over to me and shouted 'hravo!' Another time while on our way to Philadelphia, William Guard, who was with the company at the time, tapped me on the shoulder and inquirred if I knew that I was to sing Siebel at the second performance in that city. 'But,' I protested, 'I don't know the part. Besides, I detest the 'Flower Song.' 'At least, you know it' he replied as he went off through the train. Next day I rushed to find Mr. Hammerstein, and not finding him, went next to Coini for consolment. the train. Next day I rushed to find Mr. Hammerstein, and not finding him, went next to Coini for consolment. He was coaching Mary Garden in 'Griselidis' and upon hearing my complaint sputtered out: "Well, I can't sing it and some one must.' Siebel was learned over night. Some few years later while I was singing with a small company in California, I was obliged to sing Elfrida in 'The Masked Ball.' This I did with the score propped up before me as I read the fate of the people, at the same time shaking my stick mysteriously in the air. Another time at the Manhattan I did Mercedes, and being frightened to death kept my eyes glued on the cards. The conductor had his idea of tempo and I had mine, so at first we did not agree."

Sang Leading Roles at Manhattan

Sang Leading Roles at Manhattan

Before the Mannattan season closed, Miss Gentle sang
a number of leading parts, among them being one in
"Hans, the Flute-player." Several following seasons were
spent in concert and opera work in the West, where the
singer is a great favorite. Upon one occasion she sang
to 60,000 people in the streets on Christmas eve, a custom that was first started some four years ago by Tetrazzini. Miss Gentle then went to Italy where she
coached in several new operas with Anselmi. Later she
appeared at La Scala, singing the first mezzo-soprano
roles.

Seven Weeks' Engagement with Bracale

Seven Weeks' Engagement with Bracale

Miss Gentle leaves this week for a seven weeks' engagement with the Bracale Opera Company, with which company she will sing the leading roles of "Carmen," "Favorita," "Trovatore," "Cavalleria Rusticana," "Gioconda" and "Aida." Upon her return to New York she will immediately begin rehearsals in the Cadman opera. At the conclusion of her engagement this season at the Metropolitan, she will go to Seattle, where she begins her concert work in the West, with an appearance with the Seattle Orchestra on May 8.

At a recent exhibition of P. Bianco's paintings, which was held in New York, the accompanying portrait of Miss Gentle as "Carmen," a remarkable work for its color and life, as well as one of Enrico Caruso, attracted considerable attention,

Seattle Orchestral Matters

The first program of the Seattle Philharmonic Orchestra, December 6, under Conductor Spargur, will include a Svendsen symphony, a Coleridge-Taylor number, Chadwick's "Melpomene" and the Rubinstein D minor concerto to be played by Leo Ornstein. A new Civic Orchestral Society has been formed in Seattle, and according to the prospectus it is to be of symphonic character and proportions, being made up of musical students of both sexes and nonprofessionals who play for the love of music alone. Carl Ellis Eppert is to be the conductor of the new organization. Public concerts are to be given at which a nominal admission fee will be charged.

Carl Plays at Bowery Mission

William C. Carl has been doing his "bit" in helping the poor of New York City. Tuesday evening he gave an organ recital at the Bowery Mission before a large and appreciative audience of men who were down and out. Dr. Carl arranged a program which included Handel's tenth organ concerto, with cadenza by Guilmant; the allegro from the C minor sonata (Salome), fugue in D major (Bach), "Variations de Concert" and "Romance Sans Paroles" (Bonnet), sketch in F minor (Schumann), and compositions by Guilmant, Couperin and Martini. Mr. Carl was assisted by Dudley Buck, baritone, in several solo numbers.

Caruso, Patriot, Caricatures Himself

The program of the First National Community Song Day, December 9, which is to be celebrated in Washington, D. C., will contain several interesting features. The most valuable, however, is a caricature of Enrico Caruso, the genial tenor of the Metropolitan Opera, carrying Uncle Sam's "Stars and Stripes," which was made by himself and dedicated to the "First National Community Song Day, of America, and Her Allies." The singer who is as proficient in wielding his sketching pencil as he is in the vocal art, made the drawing in five minutes and just before going on to sing in last Saturday's matinee of "L'Elisir d'Amore."

Recent Appearances of George Reimherr

George Reimherr, tenor, sang in Montclair, N. J., November 19, and at the Haworth Congregational Church, November 23, and was well received on both occasions; in fact he was re-engaged at Haworth for appearance in February. Encores and repeats were called for emphatically at both places.

Mr. Reimherr was heard also at the Waldorf-Astoria, New York, November 27, at a Polyclinic Hospital charity

ANDREA SARTO EMPHASIZES SYSTEM IN WORK

Andrea Sarto, New York baritone, is a singer who aims to systematize his activities and to bring every one of his working chances up to a maximum of efficiency. This is evident in the great amount of work which he accomplishes, for aside from his concert and oratorio engagements he fills two important church positions in New York, devotes extra time to teaching, and also is the baritone of a prominent male quartet of a talking machine company.

Mr. Sarto, it is said, was discovered by William C. Carl, who offered him a solo position at the Old First Presbyterian Church, New York, this leading to a similar engagement at Temple Emanuel, one of the largest and wealthiest synagogues in the world.

Mr. Sarto relates that during his period of study he has had but two teachers, first Mme. Lankow, a woman of pedagogical gifts, with whom he worked for seven years, the last being in Europe, where he had many prominent appearances, and where his teacher died. Upon his return to America and taking up the thread of his public work, he began study with Joseph Regneas. Mr. Sarto says that singers are inclined to fall into bad habits and are in constant need of criticism from an authority like Mr. Regneas, who brings to bear upon his task the wide experience attained by his own successful career as opera, concert and church singer both in America and abroad.

During the régime of Heinrich Conried at the Metropolitan Opera Company, Mr. Sarto was given an opportunity to prove his ability, and was chosen for the role of Sylvio in "Pagliacci" in a competition of fifty baritones. In referring to this period of his activities, Mr. Sarto says: "The inspiration I received from singing in the same cast with Caruso had an indelible influence upon my artistic development."

Mr. Sarto has an interesting theory of "Sevens," as he calls it "I was the seventh son of fact

with Caruso had an indefine instance development."

Mr. Sarto has an interesting theory of "Sevens," as he mr. Sarto has an interesting theory of the seventh son, a fact Mr. Sarto has an interesting theory of "Sevens," as he calls it. "I was the seventh son of the seventh son, a fact upon which considerable stress is laid in the Old Testament. I studied for seven years with Mme. Lankow, and now seven years with Mr. Regneas, and as a direct result, I am looking forward to seven years of the greatest success I have had in my career, only to be followed up by another seven year cycle to overtop the period preceding. I was married on the seventh day of the seventh month of 1907, so it can be seen that my life has so far moved in



ANDREA SARTO,

cycles of sevens, and that I am justified in regarding it as my lucky number."

The baritone also says that "every artist has one supreme ambition, and mine always has been to be a really great Elijah, that is to say, one capable of doing full justice to this noblest of all oratorio parts."

Mr. Sarto, as will be seen, is a singer who has already "arrived," and much of this success he credits to a great tenacity of purpose. At an early age, in order to avail himself of vocal instructions, he was compelled to work all week at his trade as silversmith and was free only on Sunday to follow his heart's desire.

Incidentally, Mr. Sarto comes of a family which can boast of two generations of American citizenship.

Spring Opera for Brooklyn

The Musical Courier learns that the two weeks' season of opera held in Brooklyn October last, under the leadership of Agide Jacchia, for the benefit of the Italian war charities, was so successful that those who were responsible for it are planning to give a similar season in the spring of 1918, probably just after the close of the Metropoltan opera.

Pochon-Ruthardt

On Friday, November 23, at the home of Mr. and Mrs. Walter M. Price, New York, occurred the marriage of Susan Millar Ruthardt, of Front Royal, Va., to Alfred Pochon, second violinist of the Flonzaley Quartet. Mrs. Pochon's first husband was the late Max Ruthardt.

Tamaki Miura Internationally Known for Her "Butterfly"

Tamaki Miura, the Japanese prima donna, whose artistic photograph adorns the front cover of this week's issue of the Musical Courier, has become internationally famous through her remarkable portrayal of the role of Madam Butterfly. Blessed with one of the most beautiful soprano voices of the present operatic stage, Mme. Miura is also a talented actress. Naturally with the combination of the two, it is not surprising that a critic recently made the statement that "when one sees and hears the Butterfly of Mme. Miura all other interpretations of that famous role, excepting none, seem pale in comparison."

Mme. Miura gave a special number of performances during the Sigaldi opera season in Mexico City this year, and it is understood from an outside source that her debut with that organization was one of the most brilliant events of the entire season, and judging from the many triumphs she has had in that particular role, it is not unusual that she has been engaged to sing at the Teatro Colon, Buenos Aires, next season. Her other operas will be "Iris" and "Boheme."

On November 10 she opened in Baltimore with the Bos-

On November 10 she opened in Baltimore with the Bos-

ANNA FITZIU'S IMPRESSIONS OF OLD MEXICO

A phenomenally dark day in which inanimate objects, including huge office buildings, were vague silhouettes under low-hung clouds and pounds of disintegrated soot—in other words, a typical Chicago day found an antithetical Anna Fitziu in her apartment at the Congress Hotel. This young singer seems endowed with a verve which nothing—not even Chicago weather—will chasten. She is at present appearing with the Chicago Opera Association, and on

ANNA FITZIU AS ISABEAU. The soprano gave away in two days six hundred auto-graphed photographs of herself in this role to her operational admirers in Mexico City.



MARIA GAY. HER DAUGHTER, ANNA FITZIU AND GIOVANNI ZENATELLO, In Mexico City during the opera season in that city.

ton Opera Company, which appearance was followed by a the members of the commission joining with the Ameritour of other cities. During the tour more than one critic acclaimed her as one of the finest singers that had ever visited the city. The following is only one of the many examples of her success, which appeared in the Reading News-Times:

News-Times:

It was Mme. Miura herself that won the favor of the enthusiastic audience, for not alone has she a voice of unusual power and sweetness which she used with the finest artistry, but she proved an emotional actress of rare talent.

Puccini, the composer, recently admitted that Mme. Miura was the ideal Madame Butterfly. Through her youth, beauty and joyous personality, with her passionate emotionalism, she makes her portrayal of Madame Butterfly the most wonderful on the operatic stage. Tamaki Miura radiates a native atmosphere that is irresistible, and from the very moment she first appeared on the Rajah stage last evening until her perfectly acted tragic conclusion, the dainty prima donna captivated everyone.

At the brilliant recention given at the Hotel Willard.

donna captivated everyone.

At the brilliant reception given at the Hotel Willard, Washington, on August 30, by Japanese Ambassador Aimaro Sato, and attended by many prominent American and Japanese statesmen, Tamaki Miura was an important figure. The little Japanese soprano of the Boston Grand Opera Company, after the dinner in the Red Room, gave a recital of songs, accompanied by Mrs. Frank Keys, in the small ballroom, where a stage had been especially erected. Her success was complete, Viscount Ishii and all

the small ballroom, where a stage had been especially crected. Her success was complete, Viscount Ishii and all the evening of this gloomy day was to repeat a delineation of Tosca, for which role she had received high praise from the Chicago critics the week before. Her season is a busy one. Previous to the Chicago engagement she had been in Mexico City, with the Sigaldi Opera Company, whose successful tournée there is fast becoming opera history. "Naturally," said Miss Fitziu, "when I accepted Mr. Sigaldi's offer, I was curious about this country as an American citizen. Because of the at times strained diplomatic relations, and what I knew of them, I rather fancied Mexico to be a Pandora's box which I, in merely journeying there, would open. During my operatic career, which covers the past five years, I have lived more or less in Latin countries—Spain, Italy, South America. I thought I knew the Latin temperament, both of the individual and en masse. Their sunny manner of overlooking and making allowances for the lack of those qualities which only develop in an artist after years of experience, and the childlike delight shown when the artist approached an ideal—these things I had known in Italy. But in Mexico I found the best public in the world. The term musicmad but inadequately applies to them. They are musichungry and I don't believe their hunger can be satisfied. They have so many charming customs of making one feel their gratitude. If the artist has given of his best in the portrayal of a role, they don't merely applaud him. For instance, in the large bull-ring, where we often had as many as 35,000 people, the audience would rise as one person and thirty-odd thousand handkerchiefs, like so many flags, would wave at the singer. The men in the orchestra stand and play a haunting Mexican air as a token of their appreciation of the artist. It is the most thrilling expe-

Modern Music Exploited

The Modern Music Society opens the second month of its season with a chamber music evening at the MacDowell Club, New York City, Friday evening, December 7. The Elki Trio will give the first American performance of a trio, op. 14, by Volkmar Andreae, the Swiss composer. Assisted by Edward Krainer, the ensemble will play the Brahms piano quartet, op. 25. Between these two numbers Sandor Harmati and Erno Rapee will render the Richard Strauss violin sonata.

On the three remaining Fridays of the month the society gives musicales at 133 Carnegie Hall. The first of these, December 14, is a piano recital by Oliver Denton; the second, December 21, an evening of chamber music for clarinet, strings and piano, and the last, December 28, a Russian evening, with Nina Dimitreff, Katherine Ruth Heyman and Nicholas Garagusi.

rience to stand there and watch that quivering multitude and to listen to a Mexican melody with its peculiar rhythm! While there I sang Isabeau, Manon Lescaut, Nedda, Desdemona and Tosca. I sang Tosca twenty-five times with the great baritone Stracciari, with whom I have again the pleasure of singing here in Chicago. Whatever praise I received for the portrayal of this role should go to him, for it was he who taught me the entire action and every minute detail."

minute detail."

When asked about the physical aspect of Mexico, Miss Fitziu had some gruesome tales to tell.

"Going into the mountains, near Laredo, not long after we had crossed the border," she continued, "we saw eleven men in various stages of decay, hanging to the telegraph poles. They were bandits and the Carranzista government had strung them up there as warnings! One week before we left, another bandit had been captured—one famous for his lengthy list of cruelties. They took him from one market place to another where the crowds gathered and hooted him. hooted him.

hooted him.

"The City of Mexico is much like Madrid, with a blatant savage candor which can never for a moment escape the notice. Because of the unsettled state of its government many of the leaders of the upper classes have left the country. So it was doubly wonderful for me to find a public composed almost entirely of the poorer people, a public which paid for, and supported with great success, its opera company."

Miss Fitziu was so besieged for pictures while in Mexico City, that she gave up two days to inscribing 600 photographs to persons whose dignity allowed them to carry no less than six Spanish names!



Photo by Aimé Dupont ANNA FITZIU AT HER SUMMER HOME. Taken last summer before she left for Mexico City to fill her operatic engagements in that place

THUEL BURNHAM TEACHING

Well Known Concert Pianist Enters Field of Instruction

The adage which proclaims one person's loss another's gain is truly proved in the case of Thuel Burnham. For the past two or three seasons Mr. Burnham has been one of the busiest and most traveled pianists before the public. Last season his entire time was occupied by three long continuous tours. And now, with bookings which would keep him on the road until spring, he is forced to



THUEL BURNHAM.

give up his entire season of concerts, owing to express and freight conditions which render it impossible to rely upon the moving of his concert pianos. But if concert audiences are to suffer thereby, piano students will be the gainers, for, in compliance with many requests, Mr. Burnham has opened, studios at 100 Carnegie Hall, New York, where he will teach throughout the winter. In addition to private lessons Mr. Burnham will give class lessons, to which the public will be admitted. New Yorkers will also be fortunate in being able to hear Mr. Burnham in recital from time to time, and he will also present several of his artistime to time, and he will also present several of his artisttime to time, and he will also present several of his artist-

Recital of Rothwell Composition Class

Recital of Rothwell Composition Class

Walter Henry Rothwell, the noted conductor and composer, contemplates giving a recital devoted entirely to works by the most advanced members of his composition class. The composer represented will play his own piano numbers or, in the case of songs, the accompaniments. The songs will be sung by artist-pupils of Mr. Rothwell or by professional pupils of his wife, Elizabeth, who is a distinguished singer and an accomplished instructor. For the first recital, the time and place of which will be announced shortly, the program will contain piano works and songs by Margaret Bucklee, a piano pupil of Eugene Heffley, and songs by Marion Bauer, Ethel Glenn Hier and Gena Branscombe. The works of these composers have appeared on many recital programs, but the numbers given on this occasion will all be in manuscript. Mr. Rothwell will give an opportunity for a public hearing only to those pupils who have mastered the essentials of composition.

Mr. Rothwell intends to invite music publishers to the recital, with a view to introducing to them the compositions of his artist-pupils. This is a simpler plan than sending the manuscripts to the publishers, and at the same time is conducive to quicker results.

"Recitals of the type that I intend to give should prove a stimulus to young American composers," said Mr. Rothwell. "There is the incentive to do good work, and the desire for a hearing. A composer will not have to go begging to have his work played or sung, nor will he have to hunt for an artist to favor him by placing it on his program. If my plan meets with success I shall give an orchestral concert."

Mrs. Beach with Minneapolis Symphony

"Mrs. Beach's name appears on almost every program made up by the lyric artists now appearing before the American and this is but a well merited tribute to her extraordinary gifts as a composer. Her own appearances in public are regrettably few. Her fame, both as pianist and as composer, is international. Boston music-lovers are intensely proud of her, and well they may be, for her many charming melodies and her progressive spirit have kept her in the forefront for many years," declared the Boston American, regarding the concert of Mrs. Beach's compositions which took place in that city recently, and at which Mrs. Beach played the piano numbers and also accompanied Mrs. Lafayette Goodbar in her songs: This same paper also spoke of her "wide range of sympathy, as well as her long acknowledged mastery of technic." According to the Boston Globe, "Mrs. Beach's works have in past years received analysis and praise. The composer has an easy and fluent gift, melodic invention combined



GIOVANNI MARTINO,

The well known basso, who has been engaged to sing prinipal bass roles with a company now being formed for a
eason of twenty-six weeks in Mexico City. He is a singer
if sterling ability. Coming to this country, he appeared with
the Boston Opera Company under Max Rabinoff, returning
o Milan to fill his engagement at La Scala. On his return
to America, he went to Havana, where he sang with Titto
kuffo, Mr. Martino has commenced work on his records
for the Aeolian Company, which will be issued soon.

with a sense of modern tonal effect. Nor has she disregarded the value of tradition; there is respect for form, balanced phrases and development. It is often said that composers are not the best interpreters of their own music. Mrs. Beach did full justice to her creations. She was successful in defining various national characteristics." In the opinion of the Boston Herald, "She is a prolific composer, a sane and capable pianist. She has many admirers." Early in December, Mrs. Beach is to appear with the Minneapolis Symphony Orchestra.

De Segurola as Publisher

"The Book of Love," published by Andres de Segurola's Company, the American-Neo-Latin Library, has been enthusiastically reviewed by the leading New York papers. It is spoken of as one of the most complete and powerful treatises on a subject which at all times needs subtle handling. The sale of this book has exceeded expectations.

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> TIMES SQUARE **NEW YORK**

> > Nov. 26, 1917.

Messrs. Wm. Knabe & Co., 439 Fifth Avenue, New York

GENTLEMEN-I am glad of the opportunity to tell you how much pleasure I get from the tone quality of your piano. The mellowness, the richness, and vibrant beauty of tone in the instrument we have forms a source of constantly recurring delight.

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To withstand the almost constant usage which it gets in this theatre, a piano must have admirable lasting qualities and in this respect also I am happy to say that your instrument is everything that could be desired.

Cordially yours,

(Sgd) Hugo Riesenfeld, Musical Director.

New Tenor to Be Heard in America

Maurilio Taormina is a name now unfamiliar to the New York music-lovers, but one that will soon be better known throughout the country. The tenor is of Italian birth, and when eighteen years of age disclosed such talent that arrangements were made to send him to the conservatory at Naples. These plans, however, were interrupted by family misfortunes, and he came to America instead, at which time he was taken up by Mme. Novelli, the former well known Italian singer and later teacher. He has been



under her direction for six years and Mme. Novelli recently said that he was ready for the concert field. Mr. Taormina is not altogether new in this particular work, because two years ago he returned to Italy for an extended concert tour, which brought him much good favor. He returned to America a short time ago and will soon commence a tour of the country under the direction of his manager, Frank C. Rose, of 484 Convent avenue, New York, Upon his return to New York, he will sing at several benefit concerts to be given at the Haven Studios, for the American soldiers.

The writer recently had the pleasure of hearing the tenor sing. He possesses a lovely voice, with admirable mezzo-voce tones. His rendition of an aria from "Tosca" showed his good operatic ability, while Tosti's "Ideale" and the Jocelyn lullaby gave the impression that he understood the requirements of the concert stage. He will no doubt win recognition through his work.

Rubinstein Club News

The Rubinstein Club, Mrs. William Rogers Chapman, president, will give its first evening concert this season in the ballroom of the Waldorf-Astoria, New York, on Tuesday evening, December 11. A selected orchestra from the New York Philharmonic Society and Louis Graveure, baritone, will assist the club choral of over 150 voices, under the direction of William Rogers Chapman. The program of part-songs will be particularly interesting, inasmuch as all the numbers will be rendered for the nrst time, several being dedicated to the club. A new work, "Song of the Sweep," by Harry Rowe Shelley, will have its initial rendition. Alice M. Shaw will be at the piano and Louis R. Dressler at the organ.

The second musicale of the season will be given on Saturday afternoon, December 15. A program of special interest will be offered, including a new American composition for the piano and violin. James P. Dunne will play the piano score and David Robinson, former concertmaster of the Chicago Opera Company, will play the violin. Lotta Madden, soprano, and John O'Malley, Irish tenor, will also appear on this program.

The service flag of the Rubinstein Club now carries seventy stars, representing near relatives in active service. The Rubinstein Club, Mrs. William Rogers Chapman,

The service flag of the Rubinstein Club now carries seventy stars, representing near relatives in active service. The knitted sets for the crew of the Government boat, Aloha, are about complete. Comfort kits and bags of Christmas cheer will follow. This has been successfully carried out by the members of Rubinstein Unit 158, Mrs. J. H. Storer, chairman. Members of the choral will assist in the concert to be given for the Sun Tobacco Fund on December 17.

Hempel to Interpolate Proch Number

Frieda Hempel, who will sing the title role in "The Daughter of the Regiment," next Saturday afternoon (December 8) at the Metropolitan revival of this work, has chosen the Proch theme and variations for her interpolated song in the second act.

Interpolations seemed to be quite the correct thing in the early part of 1800. Composers of that date had a delicate way of retiring from their scores at some dramatic point to allow the prima donna to display her technic in whatever florid aria she chose. To be sure, Von Flotow practically did the choosing when he wove

the simple and beautiful "Last Rose of Summer" into his opera, "Marta," but Rossini allowed his Rosina absolute freedom in the singing lesson of "The Barber of Seville," and Donizetti was as generous with his work. "The Daughter of the Regiment" has not been given in New York for fourteen years, and it is more than six years since Miss Hempel has had an opportunity to sing one of her most vivacious roles.

Peterborough for War Convalescents

Although Mrs. Edward MacDowell had planned some time since to turn over the Peterborough, N. H., facilities to the Government for the use of those war convalescents among artists needing such special, help, this idea did not take active form until now, when all arrangements are being energetically rushed to house those wounded by the first of June.

Additional funds will, of course, be necessary for the comprehensive plan outlined, but kind friends have already come forward with some assistance, and the rest must of a necessity be forthcoming, since our patriotic men and women have never yet withheld their aid when a worthwhile object was in question.

Olive Kline with Globe Music Club

Olive Kline was the soprano soloist at the Globe Music Club on Sunday afternoon, November 25, at De Witt Clinton High School, New York. There was a large audience of enthusiastic members, who displayed their pleasure by hearty applause in an attempt to get a final encore. Unfortunately, the soprano was obliged to leave to fill another engagement and only found time to ask the audience to join her in one verse of "The Star Spangled Banner." Her program included two groups, one of early English, fifteenth century, and the other a group of folksongs of different nations. Marian Simons was her accompanist. accompanist.

Boston Symphony Tour Changed

As Attorney General Gregory has refused to modify his ruling that the alien conductor and members of the Boston Symphony Orchestra cannot enter Washington, the organization has canceled its concerts there for this winter. The appearances in Philadelphia and Baltimore also have been put off indefinitely.

How to Help Popularize Orchestras

The Cincinnati Symphony Orchestra is doing more than presenting excellent concerts throughout the country. In the great Southland, at least, it is the inspiration for sound musical study and investigation. Using certain phases of the performance of the Cincinnati Symphony Orchestra as the subject, a written contest has been announced by the Atlanta Music Study Club, open to all students of music in the State. The three best articles relative to the formation of a symphony orchestra, as demonstrated by the Cincinnati Symphony Orchestra when it plays in Atlanta, will be awarded prizes. The appearance of the Cincinnati Orchestra will constitute one of the leading events in the Civic Concert Series to be given under the auspices of the Atlanta Music Study Club. The contest is arousing the widest interest, and other clubs throughout the South have announced their intentions of arranging similar contests. contests.

Quinn-Skolnick

Alfred Price Quinn, well known in Oklahoma City musi-cal activities, was married recently in New York to Jennie Skolnick, the violinist. The happy couple have gone to the home of the bridegroom, where they will make their residence in the future.



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AN EXCLUSIVE INTERVIEW WITH GENEVIEVE VIX

Noted French Artist Discusses Freely Her Art and Her First Impressions of America-Autographed Pictures of European Rulers and a Personal Letter From General Pershing Among Her Souvenirs

Genevieve Vix, the great French actress-singer, who created a sensation in Chicago at her debut at the Auditorium with the Chicago Opera Association in "Manon," granted the following exclusive interview to a representative of the MUSICAL COURTER.

Mile. Vix, who was reclining on a sofa in her sumptuous partment at the Congress Hotel, arose to greet the inter-iewer in English. "How do you do, sir? I am glad to

"Ah, vous parlez Anglais," answered the latter.

"Ah, vous parlez Anglais," answered the latter.

"Yes and no, but since you speak French so fluently, let us use that language, though I have learned quite a little English in the last two months, and I believe I know sufficient now to make myself understood. Of what shall we speak? Ask me anything, and I will be ready to answer."

"Then, first of all, Mile. Vix, the MUSICAL COURIER a year ago published exclusively a rumor that, due to a railroad strike, King Alfonso of Spain, in order to hear you sing 'Manon,' in which you are to make your debut at the Auditorium on Saturday afternoon, resorted to his aeroplane and reached Cadiz just in time to hear your performance. This was reported, as I said, in the MUSICAL COURIER, but it was called by many a press agent story."

"Not at all; the story is absolutely true, and speaking about Alfonso, a very dear friend of mine, you may be interested to see some of his pictures."

On the mantlepiece were three large pictures autographed by Alfonso. On them he proclaims Mile. Vix the greatest living actress-singer in the world. Beside the pictures of the King of Spain the reporter glimpsed an autographed picture of George, the King of Greece who was assassinated a few years ago, which proves that that late monarch was also an ardent admirer of Mile. Vix's art.

"Their is your first trip to the United States. How do

"This is your first trip to the United States. How do you think you will like it here?"

you think you will like it here?"
"I have been here only a few days and have not as yet faced your public, but I have witnessed several performances of the opera company, and the way the audience behaves and applauds at the right place shows me that you have here a great many music lovers, as you call consoisseurs. It will be a great pleasure for me to sing for them, as I want to make new conquests in your country. The American public has been well trained, as the great-

est artists of the world have appeared here for many years, so that now art of every kind is well understood, and I am sure they will comprehend me. I think you will find my 'Manon' a little different from others. You see I study am sure they will comprehend me. I think you will had my 'Manon' a little different from others. You see I study first the acting and the words of an opera before studying the music, as I like as much to act as to sing. As a matter of fact, I love my art, and I am always trying to find something new in a role. I study every possibility there is in it, and I am never the same at two performances, as I study between them, finding out new possibilities in a role, even in 'Manon,' which I have sung over two hundred times at the Opéra-Comique in Paris, and also in many other countries. I like the role, as I find many opportunities to disclose various feelings—love, hatred, acuteness, diplomacy, ingenuity, passion, kindness, sweetness and frivolity. Next Wednesday, I am to appear here for the first time as Jean in 'The Jugg!er,' another part I like, as it is so different from any other role in my repertoire.

"Right here, I might tell you that I seldom encore an aria. I do not believe in it. They call me an actress-singer. Why then should I repeat an aria? Does an actress on the legitimate stage repeat a speech? No. A thousand times no, even if that actress be a Sarah Bernhardt or a Barrymore."

The interview was coming to an end when Mile Viv

times no, even it that a survey of the surve

to read it."

The representative found the letter so interesting that he asked to reproduce it in the MUSICAL COURIER.

"Don't lost it, as I prize it greatly and would prefer to give you a copy of it."

After insisting, the point was gained and the letter is herewith reproduced. A translation is as follows:

AMERICAN EXPEDITIONARY FORCE OFFICE OF THE COMMANDING GENERAL

MADEMOISELLE—I could not tell you how sorry I am to be com-pelled to postpone the pleasure of seeing you and to accept from your own hands the flag that you have been so kind to embroider for me.

your own hands the flag that you have been so kind to emprunessor your own hands the flag that you have been so kind to emprunessor for me.

In reality I have been compelled to leave Paris for the army zone, and I surely will not come back before your departure. Permit me, Mademoiselle, to wish you a good voyage. As to your success in the United States, it was only sufficient to have heard you to be sure that it will be complete.

Kindly, Mademoiselle, accept my respectful homage and my best regards.

P. S.—If you prefer that the flag be sent to me before your departure, Mme. Carl Boyd, the wife of my aidedecamp, 11 rue de Bassano, will be very happy to take care of it.

The representative also secured a picture of Mile.

Vix upon her arrival from Panama at Key West, from where she had her first look upon the land of her new

triumph.

Just before leaving, Mile. Vix ordered her maid to bring

triumph.

Just before leaving, Mlle. Vix ordered her maid to bring her hat and coat.

"You are not going out in such bad weather?" ventured the writer. "It is very foggy and smoky and bad for the throat. I myself have a bad cold, and I think it unwise for you to venture out."

"Nonsense. I go out in all kinds of weather, rain and snow, wind and thunderstorms; have no fear for me. I walk my three miles every day, for I do not believe that singers should be recluses. Take all the fresh air that you can fill your lungs with—be it in the air of Lake Michigan or the smoke of the Illinois Central—air and again air, day and night. I love the air, and I might surprise you one of these days by flying over Chicago in an aeroplane."

"What, do you fly, too?"

"My dear sir, I have been flying since the infancy of aeroplanes and feel just as much at ease in the air as I do in my automobile on the boulevard. As a matter of fact, more so, as you have a great many automobiles in Chicago and very few aeroplanes, so I do not take a risk in colliding with any one."

The interview was over, and the representative was asked by the new star to return soon. The permission will be utilized in the near future.

R. D.

"MAROUF" THE NEXT METROPOLITAN NOVELTY

Henri Rabaud's Opera Coming December 19-Next Week's Repertoire

General Manager Gatti-Casazza of the Metropolitan Opera Company announces Wednesday, December 19, as the date of the American premiere of Henri Rabaud's "Marouf," an opera in four acts, the book by Lucian Nepoty, based on the "Arabian Nights." The work, first produced at the Opera-Comique, Paris, early in 1914, has proved to be the most popular novelty presented at that theatre in many years. The title role will be sung by Giuseppe de Luca, the Princess, by Frances Alda. Other roles will be taken by Leon Rothier, Andres de Segurola, Kathleen Howard, Thomas Chalmers, Bada, Leonhardt, Kathleen Howard, Thomas Chalmers, Bada, Leonhardt, Rossi, Audisio, Reiss and Bloch. Rosina Galli will lead the oriental ballet which is a feature of the opera. Pierre Monteux will conduct and the stage director is Richard Ordynski.

The repertoire for the week beginning Monday, Decem-

Ordynski.

The repertoire for the week beginning Monday, December 10, is as follows: Monday, "Carmen," Farrar, Peterson, Caruso, Whitehill, Monteux; Wednesday, "Faust," Farrar, Martinelli, Rothier, Chalmers, Monteux; Thursday, "La Traviata," Hempel, Carpi, De Luca, Moranzoni; Friday, "Aida," Rappold, Homer, Martinelli, Amato, Mardones, Moranzoni; Saturday matinee, "Prince Igor," Alda, Perini, Amato, Didur, Althouse, Bodanzky; Saturday evening, "Tosca," benefit of the Italian Hospital, Muzio, Caruso, Scotti, Moranzoni; Sunday night concert, Decempay will sing with the orchestra, under Richard Hageman's direction.

AMERICAN EXPEDITIONARY FORCE OFFICE OF THE COMMANDING BENERAL

G.Q.G.A., le 16 Octobre 1917

Mademoiselle:

Je ne saurais vous dire combien je suis au regret d'être obligé de remettre à une date ultérieure le plaisir de vous voir et d'accepter de vos mains le drapeau que vous avez eu la charmante attention de broder pour moi.

En effet, j'ai quitté Paris pour la Zône des Armées et n'y retournerai certainement pas avant votre départ.

Permettez-moi, Mademoiselle. vous souhaiter une bonne traversée; quant à votre succès aux Etats-Unis, il suffit de vous avoir entendue pour être certain qu'il sera complet.

Veuillez agréer, Mademoiselle, mes respectueux hommages et l'assurance de mes sentiments les plus distingués. Dlm J. Gerseng.

P.S. Si vous préféres me faire parvenir ledit drapeau avant votre départ, Madame Carl Boyd, la femme de mon Aide de Camp, 11 rue de Bassano, se fera un plaisir d'en prendre soin.







MAY

@ Ira L. Hill, N. Y.

PETERSON

Receives Veritable Ovation at First Appearance at Metropolitan Opera

READ THESE REMARKABLE PRESS OPINIONS:

New York World:

MISS MAY PETERSON MAKES HER DEBUT AS MICAELA AND WINS A TRIBUTE OF APPLAUSE.

Miss May Peterson, an American lyric soprano, made her debut as Micaela. Her singing was distinguished by a refreshing freedom of tone delivery, and in her interpretation of the big third act aria, Miss Peterson showed intelligence and temperamental warmth. Her voice is sympathetic and even in scale from bottom to top. The audience, at the conclusion of her aria, gave her a hearty round of applause.

There was a newcomer to the company in Miss May Peterson, who sang Micaela. Miss Peterson possesses a a pretty face and figure, a gracious personality, a fine feeling for style, and a voice which is one of crystal purity. Miss Peterson ought to prove a welcome addition to the company. She possesses a beautiful voice, which she uses with taste and skill.

Miss Peterson's exceptionally beautiful voice was heard to advantage even in the "Je dis, que rien," and the listener noted with special pleasure the peculiarly transparent and limpid timbre of her high tones and the astonishing ease and precision with which she attacked them, as it were, in midair. Decidedly, Miss Peterson ought to develop into a valuable member of the company.

She has a pretty voice and a generally good technic.

New York Herald :

There was a new Micaela, Miss May Peterson, an American soprano, who has sung here in concert. Miss Peterson has a heautiful, smooth voice. She achieved a real success with the audience.

Miss Peterson deserved the ovation she received. She sang her rather touching aria in the third act with skill sang her rather touching aria in the third act with skill and finesse and great charm. Her voice is well suited to the auditorium, and although she is as tall as Martinelli, who sang the Don Jose, she succeeded in looking small and quite pathetic, and in making the neglected fiances of Bizet's tragedy an appealing figure. She was recalled to take the applause quite by herself three times at the end of the third act.

New York Evening Globe:

Miss May Peterson, making her debut with the com-pany, has just the presence for the blond Micaela and seems at ease on the stage. Her French is of Paris, her voice lovely, and she sings with grace and no little skill. At the end of the third act the audience gave Miss

There was an interesting portrayal of Micaela. May Peterson, an American soprano, made her debut with the company in this melodious part. She made a good impression. Her voice is very musical and good to hear. She suffered only slightly from nervousness, apparently, and her presence and poise were regarded as quite re-markable in a new singer.

MAY PETERSON'S DEBUT. AMERICAN SOPRANO AS MICAELA REVEALS HERSELF AN ARTIST.

Miss Peterson showed herself an artist whose future contributions in the course of the season will be obperved with interest

New York Evening Post:

At the end of the act there was an ovation for the singers, Miss Peterson being particularly favored.

New York Evening World:
"Carmen" served for the New York debut in opera
of May Peterson, an American singer, who was Micaela.
Miss Peterson is not unknown in European opera houses. Hitherto we have heard her only in recital. Her voice carries well and is of lovely, youthful quality. Her presence is gracious, and she has command of stage routine. Her reception by the audience was remarkably

New York Evening Telegram:

An unusual feature of this performance was the debut of an American singer, Miss May Peterson, as Micaela. Her beautiful voice and graceful presence made her an ideal interpreter of this idyllic role.

New York Evening Journal:

The Micaela of Miss Peterson was the conventional rosebud of innocence, but there is little else to make of the lady, so sketchily is she flung into the action. The singer did a great deal with a very pretty, but a rather light voice. It is of pure, if small, tone, sufficiently resonant, however, to carry through the house, and intelligently managed. Her third act aria was delivered with a considerable feeling for style.

A limited number of concert dates still open. For terms and dates apply to:

MUSIC LEAGUE OF AMERICA, 1 West 34th Street, New York

New York Concert Manager Writes of Experiences on Serbian Front

John W. Frothingham, the New York concert manager, who sailed for Europe early in August at the head of a commission organized to investigate conditions in the Balkans on behalf of the American Red Cross Society, is now in Paris, having made the trip to Serbia and return in safety. Mr. Frothingham was in Rome just prior to the recent Italian retreat and had planned a visit to the Austro-Italian front, but was unable to go at the appointed time. If he had gone he might now be one of the many prisoners that fell into the hands of the enemy, and his return to his office in New York, expected this month, might have been postponed indefinitely.

Of his experiences while traveling through the Balkan regions Mr. Frothingham has given most vivid and interesting accounts in letters to his sister, Elizabeth Frothingham, of Tarrytown, N. Y., excerpts from which follow:

Salonika, September 20, 1917.

The last time I wrote you, we were leaving Rome. There is much to tell. We went by sleeper to Taranto where we remained twenty-four hours waiting for a boat. Taranto is not especially interesting except for its picturesque situation along the water front. The next morning we sailed on a very good Italian boat and arrived at Gallipoli, a quaint place with some curious old churches, that evening. Both Taranto and the much smaller Gallipoli seemed to me like first-class editions of Petras. Of course, there were everywhere quantities of soldiers and sailors of all races. We crossed by night to Corfu, where we were met by the Serbian authorities, and since then have had quite a triumphal progress. During our stay in Corfu we visited two convalencent camps, called on all the authorities, attended one state lunch and three evening banquets. The Red Cross (Serbian) entertained us the first evening. The second evening we had two dinners, one at 8 o'clock and another at 10:30. Fortunately, the first was rather a simple affair with Mr. and Mrs. Dodge, the American ambassador to Serbia and his wife, charming people. Mrs. Dodge is a delightful person with a sense of humor. She instructed us on the arts of washing fruits and adjusting decorations.

The second dinner was a Serbian banquet, served under the stars, aided by the light of torches carried by attendants. There was Serbian music, all sorts of Serbian banquet, served under the stars, aided by the light of torches carried by attendants. There was Serbian winse, all sorts of Serbian dishes, some of them delicious, and many wines. It was given by the colonel who sent me the pistols and hat I have on my wall at 375. We reached home at 100, and, as we left again at 3145 a. m., I did not even attempt to go to bed. A torpedo boat destroyer conveyed us to Santi too, and, as we left again at 3145 a. m., I did not even attempt to go to bed. A torpedo boat destroyer conveyed us to Santi oldered daylight! At Santi Quaranta, Dr. Ryan's light, hospit

money. At night, we neard the guns fring on the front and saw the flashes of light. The French, who control from this point on, had just made a considerable advance, thus securing the safety of Korizla.

The scenery the next day was not so fine, although the descent from the mountains into the plain of Monastir at Florina was something never to be forgotten, both for the beauty of the scenery and the dangers of the road. Every few minutes we passed one of the auto trucks or cannon that had gone over the edge, with everywhere crosses where the dead had been buried. Although the descent was long and steep, the plain in which Monastir lies is still quite high. It is a long oblong, surrounded on all sides by splendid summits. Thence we made another descent past Lake Ostrovo, where there were bloody battles last season, and Vodena (from voda, water, on account of the numerous springs and waterfalls) to Salonika, arriving at 10:30 p. m.

We are wonderfully well fixed here and considering the fact that half the town is burnt, including all hotels, we are lucky indeed. Salonika has a fine situation on its gulf, and Mount Olympus shows up proudly on the other side. It is a handsome mountain, but after the awful peaks we have seen it looks strangely inadequate for the inaccessible home of the gods. The day after our arrival we at once began our round of calls, on the Serbian Minister of the Interior. Minister of War, heads of three departments of "sante," and since then we have scarcely had a moment unoccupied. We are also in close touch with the French and English authorities and everybody shows us the greatest courtesy and consideration.

We have met numbers of Serbian officers and officials of every description. They are all laboring under difficulties, especially as two of ten ministers are here and the others at Corfu. Some of them are elegant gentlemen, and all seem imbued with the seriousness of the ministers are here and the others at Corfu. Some of them are elegant gentlemen, and all seem imbued with the serious

does not speak English quite as fluently as one would suppose, but this is probably from lack of opportunity, as he has never been to England.

We have met all sorts of types: high-livers as well as students and workers, and, of course, many doctors and surgeons. On the whole, they have made a very favorable impression on Mr. Stewart and myself, and although Americans would probably be able to solve some of their problems more efficiently, their efforts and will are undeniably sincere. Here we have visited numerous refugee camps and hospitals. Some of the refugees from the fire are in a most pitable condition, as they lost everything. They are now living in tents in various camps and are given food and blankets. They are told to dig trenches around their tents to draw off the rain, for the rainy season is now close at hand. Those who do not will apparently live in puddles. We have had two showers and one stormy evening, but now the weather has again settled clear and hot, but not as hot as Corfu.

I must not forget to mention the French and English we have

t as Corfu.

yet to mention the French and English we have
formal introduction to General Serrail, but the
the most of is General Renotte, the head of the

medical department. At the dejeuner yesterday he was so moved at something that was said about France, and about America entering the war, that he had to take refuge once or twice behind his napkin. But the English also are sensitive on this subject. I won the finest men in Salonika are Colonel English and Colonel Fite-patrick, the former a surgeon and the latter head of the British Red Cross here. They are both remarkably distinguished and iteresting. I found myself opposite Colonel English the other right and launched into a regular frontal attack, telling the American of English origin still cherished the relation one minute he had apparently swallowed something the wrong way, although he was not cating. I could be concluded the literature, etc., as their own, and wrong way, although he was not cating. I could be one thing the what could be the matter, and if he could be concluded to the country of the co

very popular. Admiral Trowbridge is another charming fellow, who occupies the extraordinary position of naval attaché to the King of Serbia.

I must now tell you about our trip to the Serbian front. We left Salonika Friday, lunched at a Serbian convaleacent home at Vodena and then automobiled to the front of the second army, where we spent the night at the camp of the general in command. This happened to be our one night of storm, and in the morning we found the road beyond had been so badly cut up that we could get only to the camp of the eta-major and look up the mountainside at the Serbian Irenches, about two-thirds of the way to the top. The Bulgarians occupy the summits and any offensive on the Serbian side seems here quite impossible, the slopes being practically perpendicular.

We saw some interesting wounds at the camp in various stages of healing. In some cases small portions of bone have been removed from the skull and after the wound has practically healed one can see the man's pulse beating in the top of his head.

The next day we crossed the Serbian frontier and visited the land and villages assigned to Serbia. The villages, inhabited largely by Maccdonians, are the most miserable places imaginable. They are considerable harvest. Then came a visit to Monastir, which is under bombardment, though no shells fell in the town while we acconsiderable harvest. Then came a visit to Monastir, which is under bombardment, though no shells fell in the town while we were there. Only a few houses can be occupied on the second floor. The bridge entering the city is a veritable target. Our two autos remained about a kilometer apart and both passed in safety.

The English conduct a fine hospital in a sheltered place with a kiliful surgeon-doctor at its head, and bread and milk are furnished to those of the miserable population who have not been killed and who have not yet been, or refuse to be, evacuated.

After this, we visited the Crown Prince and the position of the first army, involving a long horseback ride ov

NEW YORK CONCERT **ANNOUNCEMENTS**

Thursday, December 6 "
Philharmonic Society—Vernon Stiles, tenor, soloist.
Evening. Carnegie Hall.
Symphony Society of New York. Afternoon. Carnegie Hall.
Ada del V. Lombardi. Piano recital. Afternoon.
Aeolian Hall.
Harold Land. Song recital. Evening. New York University

Harold Land. Song recital. Evening. New York Uni-

Philharmonic Society—Vernon Stiles, tenor, soloist.
Afternoon. Carnegie Hall.
Russian Cathedral Choir. Evening. Aeolian Hall.
Biltmore Morning Musicale—Alda, Godowsky and Heifetz, soloists.

Heifetz, soloists.

Saturday, December 8

Philharmonic Society—Louis Graveure, baritone, soloist. Evening. Carnegie Hall.

Guiomar Novaes. Piano recital. Afternoon. Aeolian Hall.

Sarah Sokolsky-Freid. Piano and organ recital. Evening. Aeolian Hall.

Boston Symphony Society. Afternoon. Carnegie Hall.

Sunday. December o

Sunday, December 9
Symphony Society of New York—Mabel Garrison, soprano, soloist. Afternoon. Aeolian Hall.

Hans Barth. Piano recital. Afternoon. Princess The-

Martha Phillips. Song recital. Afternoon, Aeolian

Hall.

Miniature Philharmonic. Evening. Aeolian Hall.

Joseph Bonnet. Organ recital. Afternoon.

Tuesday, December 11
New York Chamber Music Society. Evening. Aeolian

Hall.

Emma Roberts. Song recital. Afternoon. Aeolian Hall.

St. Cecilia Club. Afternoon. Waldorf-Astoria.

Sittig Trio. Afternoon, Hotel Plaza.

Wednesday, December 12
Edna de Lima. Song recital. Afternoon. Aeolian

Home Symphony Concert—Philharmonic Orchestra— Eddy Brown, soloist. Evening. Carnegie Hall.

Thursday, December 13
Philharmonic Society. Evening. Carnegie Hall.
Symphony Society of New York. Afternoon. Carnegie Hall.

Aurelio Giorni. Piano recital. Afternoon. Aeolian

Friday, December 14
Philharmonic Society. Afternoon. Carnegie Hall.
Louis James Boulter. Piano recital. Afternoon.
Aeolian Hall.

C. Chah Mouradian. Evening. Aeolian Hall.

Saturday, December 15

Helen Stanley. Song recital. Afternoon. Aeolian
Hall. Eleonore Altman. Piano recital. Evening. Aeolian Hall.

Sunday, December 16
Philharmonic Society. Afternoon. Carnegie Hall.
Symphony Society of New York—John Powell, pianist, soloist. Afternoon. Acolian Hall.

Monday, December 17

Ralph Lawton. Piano recital. Evening. Aeolian Hall.
Winifred Byrd. Piano recital. Afternoon. Aeolian

Hall.

Tuesday, December 18
Salzedo Harp Ensemble and Marcia van Dresser.
Afternoon. Aeolian Hall.

Mai Kalna. Song recital. Evening. Aeolian Hall.

New York Mozart Society—Frances Alda, soprano, soloist. Evening. Hotel Astor.

HACKETT-GRAM

NUMBER SEVENTEEN

"The people liked Mr. Hackett. and let him KNOW IT in NO UNMISTAKABLE manner. He sang many encores."

> Wichita (Ran.) Cagle Nov. 10, 1917



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action for our benefit, and by climbing a neighboring summit behind the shelter of some rocks we looked out on the Bulgarian trenches on the next hill. There were also Serbian trenches on that hill part way up. As we could be easily seen, we had to be very careful. In fact, on our way back the enemy returned our wos shells with two of their own, one of which we saw fall on our road about three minutes after we had passed.

We lunched with the Crown Prince, who received us with great cordiality and played with us three games of bridge whist, at which you know I do not excel. However, when my turn came to play with His Highness, I managed to pull through, and as I was very lucky in my hands, we won, to the great satisfaction of both of us.

A von Ende School Recital by Goodman

Lawrence Goodman, member of the faculty of The von Ende School of Music, New York, played a program of modern piano pieces at the headquarters of the school on November 30 for an audience that greatly appreciated the pianist's work. His technic is infallible and scintillating; his tone and sense of dynamics always respond to the mood of his interpretations, in which there is little left to be desired. He possesses an intensely musical nature, and one could not help but feel a reflection of a thoroughly honest and noble character in his legitimate, musicianly expression. Intense enthusiasm prevailed during all his numbers, to which Goodman listeners are accustomed. Encores were demanded and given, before this young artist was permitted to rest, after playing the following exacting program: Ballade in D minor and rhapsody in G major, Brahms; "Carnaval," Schumann; valse in A flat, nocturne in D flat, three preludes and scherzo in B flat minor, Chopin; "Romanza," Sibelius; "The Clown," Rachmaninoff; "Nachtfalter Valse," Strauss-Tausig.

Martinelli's Linguistic Talents

Giovanni Martinelli's singing of the title role in "Faust" in French, with the Metropolitan Opera Company, recalls the fact that last summer he spent a great deal of his time brushing up and perfecting himself in the singing of the French language. It is due to this arduous effort, perhaps, that not only were no criticisms aimed at Martinelli's enunciation and pronounciation, but he was made the object of much praise for his manner of delivery. Martinelli will soon be as perfect in English as he is in French and Italian. What little time he can find to spare in his duties at the opera, he spends in the study of English. His song programs already contain many English compositions, and it is merely a question of time before he will render entire programs in that language.

PIANIST

Management

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BALDWIN PIANO USED

PRIMA DONNA COLGRATURA

She made up a program, such as is seldom accomplished on the concert platform, one that was welcome for its own sake as well as for its contrast with the ordinary sequence of songs—said the Chicago Daily News recently.

Management: DANIEL MAYER

1005 Times Building, New York

MORE PATRIOTIC AGITATION

(Continued from Page 5)

(Continued from Page 5)
concerts of the Boston organization have been canceled, but at the time of going to press the Musical Courser has no news to the effect that this week's New York concerts of the Hub Band are not to take place. On the contrary, in answer to a telegram sent to the Boston Symphony Orchestra management, Major Higginson and other Boston Symphony officials assure the Musical Courser positively that the New York and Brooklyn concert series will be given, and deny vehemently the rumor that the Boston Symphony Orchestra is to be disbanded until after the war.

the war.

Unless the new Department of Justice regulations, which prohibit alien enemies from leaving the State in which they are located, are modified in the case of Dr. Muck, it is difficult to understand how that German leader will be able to leave the limits of Massachusetts. Of the 101 players of the Boston Symphony, twenty-three are affected by the new regulations.

or the Boston Symptony, twenty-three are arrected by the new regulations.

In the New York Herald of December 2, 1917, is the following: "The Department of Justice agents and representatives of the American Defense Society are said to be in possession of information which will result soon in action against Dr. Muck." This statement should be taken with reserve.

Musical Enemy Alien Activities

Musical Enemy Alien Activities

Five of the German opera singers, who were recently dismissed from the Metropolitan, gave an invitation concert at the Hotel Astor, New York, last week. The participants were Mme. Ober, Johannes Sembach, Melanie Kurt, Hermann Weil and Carl Braum. Although the concert was advertised as an invitation entertainment, some \$3,200 was paid by the auditors for tickets of admission. A canopy of American flags surmounted the platform. French, Italian and English numbers alternated with music by German composers.

Last Monday evening, December 3, Otto Goritz's new operetta, "The Sweet Papa" (which was to have been produced by him at the Metropolitan Opera House last spring), was given at the Irving Place Theatre in German and with a German cast. The price of admission was \$3 per ticket, and it is reported that the house was sold out at that price.

Ellis on Kreisler

Ellis on Kreisler

Charles A. Ellis, manager of Fritz Kreisler, reports that twenty-four hours after the announcement of that artist regarding the cancellation of his American engagements telegrams poured in from all over the country imploring Mr. Ellis to insist that he compel Kreisler to fulfill the contracts. The Boston Transcript, in commenting on this rather amusing irony, says:

Some even who have been mistrusting the violinist as an "alien enemy" have swiftly and passionately discovered that the "alien enemy" makes money for them. After all, it is a wavering job to ride two horses at the same time.

The Christian Science Monitor, most harmless of

The Christian Science Monitor, most harmless of newspapers, assumes a belligerent disguise in the following editorial:

lowing editorial:

The eminent violinist, who is also an Austrian captain on leave of absence, explains that the money which he is sending to Austria from the receipts of his concerts in the United States is intended for the support of his father. This, if an accurate statement, reflects credit upon the violinist. But, in all seriousness, would it not be better policy, on the part of the United States, to bring the father over to the son and place both in a comfortable internment camp, where they would be under no living expense whatsoever? Or, in the interest of art, must the United States continue to bear patiently with the too evident assumption, on the part of a certain class of musicians, that it is soft?

Mme. Sembrich's Accident

On Thanksgiving Day, Marcella Sembrich met with a serious accident at her new home in East Eighty-second street, New York. The singer slipped on a soft rug which had been laid upon a highly polished floor, and fell, breaking her left shoulder blade in three places. Dr. John C. Vaughn was summoned and after some difficulty in obtaining an X-ray photograph, the bone was set successfully. It is unlikely that Mme. Sembrich will suffer any permanent effects from the fall, although it will probably be at least two months before the bone has knitted completely. Mme. Sembrich had just established herself in her new home, having been living in the country since the death of her husband, Guillaume Stengel, last spring.

Boston Opera Company Still in the Field

According to the best reports obtainable, the Boston Opera Company was still continuing to present opera in concert form the first part of this week, Grand Rapids, Mich, having been its port of call on Tuesday. Those cities who expected grand opera are not, of course, responding with special enthusiasm to opera on the concert platform presented with reduced company and orchestra, and it would not be surprising to see the tour abandoned before many more days. Tamaki Miura, the Japanese prima donna of the company; Kittay, tenor, and Auguste Bouilliez, the first baritone, returned to New York Friday of last week. of last week.

Schumann-Heink Dates Canceled

Mme. Schumann-Heink, who has been far from well recently, last week announced the cancellation of her concert dates until middle of January, and will go to San Diego, Cal., shortly to rest and recuperate at her Grossmont home near there.

Opera for the Cincinnati Zoo

In the summer of 1918, the usual summer concerts of the Cincinnati Symphony Orchestra at the Zoological Gar-dens in that city will be supplemented by a season of opera, though those who are behind the project are still undecided whether to present light opera or excerpts from

grand opera in the manner which has been so successful at Ravinia Park for several seasons past. The direction of the season will be in the hands of Milton and Sargent Aborn.

New York State to License Teachers?

A bill is being drafted to be presented at the next session of the New York State Legislature, for the licensing of music teachers. It is understood that the sponsors of the measure are private individuals working in sympathy with and the support of various State and local musical organizations. For the piano section of the bill, the list of requirements has been worked out under the supervision of Ossip Gabrilowitsch and Thuel Burnham.

No German Copyrights to Be Reprinted

recent special meeting of the Music Publishers' Na-Association, held at New York, it was voted as the of the meeting that members of the association tional Association, held at New York, it was voted as the sense of the meeting that members of the association should not reprint any German copyright music. This position was taken because the association desired in no way to contribute to royalties during the war to the benefit of German composers and publishers. Under the present laws, it would be necessary for publishers who wished to reprint German or Austrian copyrights to obtain a special license to do the same from the office of the Custodian of Alien Property in Washington, and to account to that office for royalties. This would be credited by the custodian to the account of the owners of the copyright, and a settlement made after the war with deduction for expenses. The decision of the association not to reprint any copyrights means a great loss to German publishers, for America has been a tremendous market for the sale of

DANIEL SULLIVAN

Teacher of Singing 43 EAST TWENTY-FIFTH STREET **NEW YORK**

APPOINTMENTS BY LETTER ONLY

such copyrights, and most of the stock on hand at the time when importations became no longer possible has long ago been used up.

La Scala Opera Company Closes

The La Scala Opera Company of Los Angeles, Behymer and Berry, directors, closed its season on Tuesday of this week at Fresno, Cal. The managers met with the experience which has been common to practically all road companies this winter and found it impossible, on account of the car shortage caused by the war, to obtain prompt and adequate transportation for their artists, baggage and scenery. The balance of the bookings, which included Denver and cities through the southwest and south to New Orleans, were cancelled Orleans, were cancelled.

McCormack Draws \$11,000 in Atlanta

(By Telegraph)
Atlanta, Ga., November 29, 1917.

Atlanta gave McCormack the greatest ovation he has ever had. Sang to eleven thousand dollar house. Great enthusiasm. Atlantans say it is the greatest success achieved by any artist in Atlanta. It is unquestionably the biggest house any individual artist has had and comes very near totaling that drawn by the Metropolitan Opera Company in this city.

Report of Engagement Untrue

A rumor has been current, and was even published by one paper which took no trouble to ascertain the truth, to the effect that Margaret Woodrow Wilson, the singer, daughter of President Wilson, and Francis Macmillen, the well known violinist, were engaged. Both artists are absent from New York as the MUSICAL COURIER goes to press and cannot be reached, but it is learned from parties very near to them that the report is absolutely untrue. It evidently started from the fact that of late they have been associated in a number of professional engagements.

Twenty-eight Operas in Twenty-eight Days

The MUSICAL COURIER learns that, if present plans are carried out, the Chicago Opera Company, in its New York season of four weeks, will present twenty-eight different operas. In other words, there will be no repetitions in the repertoire. There are to be six evening performances and a Saturday matinee each week. In addition, the artists will give three Sunday night concerts at the Hippodrome.

PACIFIC COAST MANAGERS

(Continued from page 5)

ored to interest Miss Steers but she was unable to take up the matter as she would have liked, and naturally regretted it because I had asked her as a special favor to take up Mr. Hanson's arrists this season if possible, which she could not do as she is only handling about six artists this year. Things have not gone as well with her as they have with the rest of us. The Ornstein return that I imagined would go about \$800 tonight will not go \$100 gross, so on a fifty-fifty with my rent at \$150, you can see about where I am getting off.

so on a fifty-fifty with my rent at \$150, you can see about where I am getting off.

In regard to Fremstadt, I wrote David that Mme. Fremstadt was not worth any more than Matzenauer and several others, and I did not consider we could pay \$1,000 net to him this "Veix, and did not consider we could pay \$1,000 net to him this "Veix, and did not feel I cared to take up the matter. Also that I had about all the material I could handle, and am now here to make a statement to you that if you will stand pat on this proposition I will stand on exactly the same lines that you do. Conditions are different. I am getting but very few guarantees at the present time.

I am willing to go fifty-fifty, as you suggest, up to say \$1,500, anything over that to \$2,000 she can have sixty per cent. and above that seventy-five-twenty-five on single concerts; not on doubling up, however. I do not see how you can give a concert in your town for \$400 or \$450. It is impossible to do it here. My rent is \$150 and in practically every other town I pay from \$100 to \$175. I cannot get out under about \$50 to \$60 on the billboards, and if I print, as I usually do. twelve, sixteen or twenty-four sheets, it is \$50 to \$100 more. My six newspapers in Los Angeles alone run about \$200 to \$500 when I handle one of the big ones.

I do not give a whoop about any Eastern manager who writes and

to \$600 when I handle one of the big ones.

I do not give a whoop about any Eastern manager who writes and says that he takes it for granted that as Mr. Behymer has entered the Northern territory that you will retaliate and enter his, and that you will want artists for the entire state. I get a few of These letters every now and then. I pay no attention to them, and have written the big managers that as far as Mr. Oppenheimer and I are concerned, we are simply carrying out the Greenbaum idea regarding the artists he handled; that anything you handled in San Francisco, Oakland and Berkeley and that I handled outside your territory would be respected the same as it has been in the past. I just as frankly told Mr. Oppenheimer my attitude in this matter. Nobody is stepping on any one's toes; we are simply trying to

territory would be respected the same as it has been in the past. I just as frankly told Mr. Oppenheimer my attitude in this matter. Nobody is stepping on any one's toes; we are simply trying to carry out to the best of our ability the musical salvation of this section of the country. I am very much offended, however, by your letter to a musical paper. Frankly, it is none of your business regarding the attitude of the clubs, because you have selected your own territory—San Francisco, Oakland and Berkeley—and I am not infringing on it in any way. I am not criticizing the attitude you took in regard to selling Matzenauer in Oakland to Mr. Oppenheimer because I happen to know what you paid for her, but that is your business and his, and not mine. But when you commence to compare us with Mr. Spargur, with his very cheap method, and knowing full well that he has never paid over \$250 for any artist in that section, with the methods of Steers & Coman, who huy not only the best but buy from five to six and eight dates. I think it is a very small business on your part.

On the other band, you know very well I went to the bat for Brandon Brothers in regard to their dramatic attractions. I wrote Mr. Giesea, as he will tell you; to Jules Murray and to Klaw & Erlanger and asked them to favor Brandon Brothers over anybody else in that section. I even got some seven or eight addresses from Brandon of reputable managers in that territory who wanted dramatic attractions, sent the names to the different booking offices, and asked them to hely them to the fullest extent. When I arrived in Phoenix I was told that Brandon Brothers demand \$250 a night territory. Brandon Brothers also told me frankly they would not guarantee.

rental for musical attractions, which you know is entirely prohibitive.

Brandon Brothers also told me frankly they would not guarantee any one, but would only play on percentage. I am doing business with the musical club there; told Brandon that this club was entitled to first consideration because I had been dealing with the club long before they even went into Phoenix. The club happened to take my attractions. Brandons would not take them, would not put up any guarantees, and then simply because these people were compelled to rent another theatre that they could get for \$75 a night, Brandon Brothers immediately advertised, through your advice, with your sanction and with your telling them that you could secure for them Galli-Curci (when you knew positively she hadn't a single date to give away, sell or play under any circumstances) and also promised them Alma Gluck, whom you or any one else could easily have known could not, under any circumstances be railreaded into Phoenix this season, and under no conditions could be delivered to Brandon Brothers, because the capacity of their theatre, as well as every other one in Phoenix, is too small for her to go in and get her fee, that they would play both these artists.

You also make a statement in regard to the clubs paying too

You also make a statement in regard to the clubs paying too much money. I suppose you consider \$750 for Matzenauer is too much. That is exactly the amount of the check handed me by the Reno Club for her. Eight hundred was the amount given me by another club, and \$900 by a third. I happen to know that you received \$1,000 for her for one of your "sell outs." Now there are comparative values of profits, and if that little item was published, with affidavits, it would go very badly against your plea for managerial profits.

me. I pay no attention to them because I am onto their game and have been for years.

I think the managers who have the greater number of artists that we desire to handle, such as Wagner, Ellis, Wolfsohn, Charlon, Haenel & Jones, and Johnston, will stick by anything that they say to either of us. If they are dealing with you in San Francisco and with me outside of the bay cities, then no matter what I might say or do would not change them in regard to their attitude to you in San Francisco, or no matter what you might say to them, would change their attitude toward me. The same thing applies to those who are dealing with Oppenheimer, and I fully believe that times are hard enough and profits are light enough that none of us wish to disturb the present situation. I know they men, know they are the soul of honor, and when they have said at thing they stand by it, and I think it is very silly to have starde something that I know very well you cannot finish, at least with your present circle of friends whom you can ill afford to attempt to carry on your back for the results that they might obtain for you.

Take my tip—believe less than you hear, work harder for the people you represent, treat Oppenheimer as he should be treated, with confidence, and if there is any doubt on your part, sit down in the office with him, or with both of us for that matter, and thresh it out in a gentlemanly way without attempting to make assertions that are not true.

Sincerely yours,

MUSICAL QURIER Weekly Review or me World's Music

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THE MUSICAL COURIER EXTRA Published every Saturday by Musical Courier Co.

Devoted to the interests of the Piano Trade.

"We must stand together night and day until the var is won."—President Wilson, at the American Federation of Labor Convention.

All rumors that the Chicago Opera is not to give its New York season are entirely unfounded, except in the wishes and hopes of those who may possibly desire such an eventuality.

Cleofonte Campanini is contemplating some ver interesting operatic revivals for the season of 1918-19, among them Rubinstein's "Demon," which will afford the Russian baritone Baklanoff an opportunity to appear in one of his star roles, and Meyer-beer's almost forgotten work, "Etoile du Nord."

As much discussion has been taking place recently regarding who shall and who shall not conduct the playing and singing of our National Anthem, it would seem that the time has come in this connectors in a material way. Among others there are Nahan Franko, Henry Hadley, Max Jacobs, Theo-dore Spiering, Richard Hageman, Nikolai Sokoloff, Arnold Volpe. tion to recognize our competent American conduc-

It was ever thus! The impresario of the Teatro Solis, at Montevideo, wished to offer his public a novelty, Mascagni's "Lodoletta," at the end of the opera season there, but he received requests to let "Lodoletta" go and present "Carmen" or "Manon" with Caruso. Doubtful as to what course to pursue, he instituted a referendum with the following results: 890 persons voted—530 for "Carmen," 314 for "Manon" and 42 for "Lodoletta." Which proves without further discussion, that Enrico Caruso is a greater man than Mascagni.

The successful debut of May Peterson (once upon a time a resident of Oshkosh) at the Metropolitan Opera House last week as Micaela in "Carmen" demonstrates anew that there is much capable operatic material among the young American singers and that Giulio Gatti-Casazza has done well to give them a wider field at the institution over which he pre-sides. Then, too, the fact that many American vocalists have scored impressively also at European opera houses proves still further that they possess

those qualities of voice and of stage intelligence necessary to interpret the famous lyric roles. Op-eratic singing art and histrionic delineation no longer are the sole heritage or the monopolistic right of the Europeans. Americans have obtained a foothold in those domains and they mean to keep it.

This is the day when brains are rather to be chosen than great riches. Consequently when a musician, vocalist or instrumentalist demonstrates unusual ability as a thinker, such a one is to be honored. And such a singer is Clara Clemens, gifted daughter of Mark Twain. Not only that, but she is a big enough artist to know her own failings and endeavor to correct them. Indeed, so remarkable was the improvement noticeable at her recent New York recital, that it was the subject of much comment on the part of the critics and the general public present.

Today; December 6, Isidor Philipp, the distinguished French pianist, professor at the National Conservatory of Paris, is giving the first of a series of three piano recitals of American music. It is an interesting occasion, as it marks the first official recognition of American music at the foremost French musical institution and the first time a program exclusively of American works has been offered for serious consideration in France. Works by MacDowell, Carpenter, Foote and Templeton Strong make up the first program. The citals will follow in January and February. The other re-

It is to be hoped that when Charles Wakefield Cadman's new opera, "Shanewis," is produced at the Metropolitan Opera House, we will be given in it a taste of the real Americanization which the composer promised in his interviews and various preproduction statements. The idealized Indian has been given to our public ad infinitum and a bit ad nauseam, but we get very little public description of the present day Indian atmosphere as it exists in the modern reservations. As we remember the preliminary announcement of the Cadman opera, it was to include the scene of a pow-wow on an up to date Oklahoma reservation. That should be a distinct novelty in opera, and it remains to be seen whether Joseph Urban is as clever at depicting contemporary American life as he is in creating fanciful and exotic scenic images.

The warning recently issued by the MUSICAL COURIER against fraudulent bazaars and other similar undertakings given ostensibly for patriotic purposes, but in reality for private and personal aggrandizement, seems to have borne good fruit. Last week the Board of Aldermen, upon the recommendation of that body's Committee on General Welfare, unanimously adopted an amendment to the city ordinance, introduced by Frank L. Dowling, providing that the holders of all fairs, bazaars, or entertainments, given in the name of charity hereafter must obtain licenses from the Department of Licenses, for which they must pay a nominal sum. Also, they must be under the control of and make a report to the department. Not only must a license be obtained, but also financial statements are reguired. The amount paid to managers or solicitors in salaries must be made public. The ordinance carries a penalty for its violation of six months' imprisonment, or a fine of \$250, or both.

A pamphlet just issued by the Educational Committee of the Philadelphia Chamber of Commerce entitled, "Commercial Value of Music to Philadelphia," is the most concise and complete summing up of the question which ever has come to our attention. It was written by Edward I. Nocton, acting for the new Music League of Philadelphia, and the facts and figures which are presented represent the utmost striving for accuracy. The figures show the as tounding total of \$122,119,028 for the commercial value to Philadelphia of one year's music. This includes business receipts of all the allied music businesses, the investment value of every sort of music institution, commercial or pedagogical, invested mu-sical funds, and the total of yearly expenditure for music in the city.

A complete review of the pamphlet would require more space than is available at the moment, but any one interested in this vital subject would do well to write to the Philadelphia Chamber of Commerce for a copy.

THE HARMONIOUS ART

As one of the famous humorists used to put it, the title of this article is "writ sarcastick." The art of music is the harmonious art, of

course, except when some of the ultra modern composers make it sound sour and forbidding.

One of the ancient classical philosophers remarked that music, being harmonious, makes for brotherhood and goodwill among its devotees. The philosopher was naive.

Musicians, all of them, are like the pianist who said: "I do not know what gives me more pleasure -to read a good notice about myself, or a bad one

We wonder whether doctors, lawyers, architects, sculptors, scientists, railroad builders, industrial magnates, wholesale grocers, shipping clerks, stenographers, and housemaids feel the same way. But poets, playwrights, and painters we have under suspicion.

Musicians possess no real sense of fraternization. They have not even had, until recently, the business sense to band themselves together for mutual protection. It is comparatively only a few years ago that effective local musicians' clubs and State music teachers' associations were formed to insure cooperation and the safeguard-

ing of interests.

There is a National Music Teachers' Association, but it has not been nearly large enough or powerful enough. The body is to meet in New Orleans soon, and every musical club and organization in America should send representatives to the sessions. The younger musical educators now are in control of the organization and are ready and willing to go ahead on liberal, pro-gressive, and truly national lines.

Any one interested in this question should get into immediate touch with Prof. J. Lawrence Erb, of the University of Illinois. He and his associates and their fellow members have it in their power to make their body the representative musical alliance of America.

One of the cardinal points to be emphasized by all bodies of organized musicians, and to be understood also by those non-gregarious individuals who do not join musical associations of any kind, is that the members of the profession should exert good fellowship toward each other, aid and supplement each other's efforts, and work for the establishment of that harmony which the old philosopher expected to be a natural concomitant of the practice of the tonal art.

When a new teacher or performer comes into your town, your district, or the immediate sphere of your influence, do not put up your back and claw and scratch and bite. Before all things, do not backbite. The newcomer may be better than you. In that event, your motives soon would be set down by your fellow citizens as jealousy. The newcomer may not be as good jealousy. The newcomer may not be as good as you. Your animosity would, under such circumstances, exaggerate his importance and lengthen the duration of his vogue.

How often have we in New York heard it said. 'Such and such a tenor cannot come to the Metropolitan because Caruso will not allow it."
Those who know Caruso's art and his broadminded tolerance of and admiration for his colleagues, realize how ridiculous such statements are. He welcomes the opportunity to offer a chance for the comparison of his art with that of a fellow artist. Few of us can be as great as the famous Italian, but we all can be as tolerant and well disposed toward others.

In many communities where some local musicians have attained a large reputation, they reis narrow minded in the extreme, and not conducive to the upbuilding of a progressive musical life. Where there are not enough pupils for all the teachers, the law of supply and demand and the law of the survival of the fittest will do the

Those teachers who show irritability when visiting artists come to town, and advise pupils not to attend such concerts-oh, yes, there are such teachers—are too contemptible for discussion. They should see an osteopath and have their minds massaged, and see a doctor to have their livers cured.

By getting together and working together, and only in that way, is the American musician to realize to the full all the things that are his by right and are within his grasp at this time.

VARIATIONS

By the Editor-in-Chief

Why Is Opera?

In the Los Angeles Graphic, W. Francis Gates points out that it is not the best thing in the world for an American composer to have his opera produced at the Metropolitan. Mr. Gates recalls the fate—practically total oblivion—that has befallen "The Pipe of Desire," "Natoma," "Mona," "Cyrano de Bergerac," and "Madeleine," and narrows down his remarks to Cadman's newly accepted "Shanewis"."

Should it not meet with sufficient favor to keep it in the Metropolitan repertory (which may the gods forfend) no other company will take it up. But were it first produced by a company like the San Carlo, of Fortune Gallo, that company could cram it down the mouths of the people in a score of cities until finally they would cry for it. And the Cadman vosue would be established in a broader territory, and even New York would have to take it up, just as it has the San Carlo Opera Company itself. And if the work failed, a little failure in Cleveland or St. Louis—towns in which operatic failure is, to say the least, not unknown—would not have been so noticeable.

We suppose that Mr. Gates would apply the same

We suppose that Mr. Gates would apply the same line of argument also to the Chicago Opera, where several American works have been produced with results similar to those achieved at the Metropolitan. It is obvious that with the comparatively short

seasons of those institutions, their obligation to pre-sent standard works on account of the singers, the "star" system, the subscription method, the domination of foreign publishers, it is impossible to give

many performances of any one work no matter how successful or how much desired by the public.

There is no remedy in sight except the one Mr. Gates suggests. The traveling opera companies Gates suggests. The traveling opera companies take the place of the permanent organizations which all our large cities should possess. At the present time the San Carlo Opera is the one itinerant company that has proved its stableness and its ability to make both ends meet sufficiently to maintain a reliable schedule of dates and to continue its tours sea-

son after season. At the same time, if you were to ask Fortune Gallo, directing head of the San Carlo, why he does not include American operas in his repertoire, he would tell you frankly, as he told us not long ago in his direct, businesslike way: "There is no de-mand for American operas. If I were to put them on the public would stay away. If it stays away only two nights a week I cannot give any opera. My margin of profit is close. I cannot afford any amount the week I cannot afford any amount the week I can amount afford any amount when are a margin and an amount when a margin and a ma My margin of profit is close. I cannot afford any empty houses. I am an American citizen and an enthusiastic one. I wish we could give American works altogether. But what am I to do? I am not rich enough to be either a philanthropist or a reformer. I am in the business of presenting opera. It is a species of showmanship. I must give the public what it demands. It still demands 'Trovatore,' 'Aida,' 'Rigoletto,' 'Traviata,' 'Marta,' 'Cavalleria,' 'Pagliacci,' 'Faust,' 'Carmen.' Patriotism should begin with the American public. Let us see how well they will patronize the American operas at the Metropolitan and in Chicago this winter. No one is foolropolitan and in Chicago this winter. No one is foolish enough to imagine that the managements of those two houses suddenly have seen the light and now welcome American operas because they love them. They simply are bowing to the general atmosphere of the moment and the universal expression of Americanism which dominates all our country at That is admirable patriotism but it also

this time. That is admirable patriotism but it also is good showmanship. In the case of subventioned opera houses like those of New York and Chicago, they can afford to put on unprofitable works for purposes of publicity. I wish I could.

"Do you know any Rockefeller, or Morgan, or Kahn, or Carnegie who will give me a fund with which to put on American operas and produce them everywhere? If so, wire the name and address of the Maccentas and Lam ready to jump on a train and the Maecenas and I am ready to jump on a train and negotiate with him at any time."

This question goes in a circle and all of us are This question goes in a circle and all of us are chasing each other round in discussing it. The basic conditions are wrong and they should be altered. America is full of American opera singers now, and they are willing to work for reasonable fees. Are there no American cities fond enough of opera to found seasons, if not theatres or permanent companies, of lyric art? And if not, one ponders the thought whether the Metropolitan and Chicago Operas are exerting the national effect which they are exerting the national effect which they

claim. Is opera given only to create "stars," to advertise perfumes and moving pictures, and to sell music machine records and rolls?

Critical Cuts

In The Chronicle, Carl Van Vechten tries his hand at thumb-nail characterization and criticism, and does it with much success and no little sardonic humor. Here are the Van Vechten etchings:

IGOR STRAWINSKY: Paul Revere rides in Russia.

CYRIL SCOTT: A young man playing Debussy in a Maidenhead villa.

head villa.

Balilla Pratella: Pretty noises in funny places.

Engelbert Humperdinck: His master's voice.

Leo Ornstein: A small boy upsetting a pushchart.

Giacomo Puccini: Pinocchio in a passion.

Erik Satie: A mandarin with a toy pistol firing into a wedding cake.

Paul Dukas: A giant eating bonbons.

Riccarbo Zandonai: Brocade dipped in garlic.

Erich Korngold: The white hope.

Annold Schoenberg: Six times six is thirty-six—and six is ninety-two!

Maurice Rayfl: Tomorrow * * * and tomorrow * * * * Claude Debussy: Chantecler crows pianissimo in whole

CLAUDE DEBUSSY: Chantecler crows pianissimo in whole

RICHARD STRAUSS: An ostrich not hiding his head.



HIGH ART AND LOW COMEDY. A snapshot of Leopold Godowsky and Charley Chaplin, each a virtuoso in his line.

SIR EDWARD ELGAR: The footman leaves his accordion in the bishop's carriage.

ITALO MONTEMEZZI: Three Kings—but no aces.

PERCY GRAINGER: An effete Australian chewing tobacco.

Variationettes

Montague Glass, in one of his Potash and Perl-mutter sketches (New York American, December 2), proposes that Dr. Muck set for orchestra the funny song written by an opera singer about the sinking of the Lusitania.

And in this connection we ought to quote, too, M. B. H.'s suggestion that Kerensky join the Grand Duchess Tatjana on her American trip and do a "double" with her here in vaudeville.

. .

. . Another irreverent commentator asks us whether the Tschaikowsky "1812" overture should not now be changed to "23." . . .

Clarence Lucas says that Germany's savage breast does not seem to have been soothed overmuch by its M M M

If Germany makes a separate peace with Russia and the latter is thrust from the ranks of the Allies, we see a further shrinkage of our musical reper-toire, with the elimination of Tschaikowsky and the other Russ music makers, "Prince Igor," "Boris Godunoff," and, worst calamity of all, the Rach-maninoff C sharp minor prelude.

The music critic of the New York Herald calls Bach's "Chaconne" a "dry, uninteresting work." That reminds us of the philosopher's saying: "If you rap a book against your head and a hollow

. . .

sound results, it does not follow that there is nothing in the book."

A flaw has been found in the art of the phenomenal Heifetz. He does not play Dvorák's "Humoresque" as an encore. . . .

We are thinking of starting a training station for pianists who arpeggiate all their chords, and also for those who play them by striking the left hand before the right. We must not let our enemies accuse us of lack of musical Kultur.

An Egyptian document 4,500 years old has been discovered. While it has not yet been deciphered, we feel sure it will turn out to be a music criticism from the Thebes Daily News, ending with the phrase "a group of songs by Thebes composers wound up the program."

Some folks doubt that Heifetz is only seventeen. As a matter of fact, he is sixteen, and will be seventeen on February 2, 1918. Does it really matter about Heifetz's age? He would be a phenomenon even were he twice seventeen.

. . .

Gregor Cherniavsky, violinist, brother to Leo, Jan, and Michel, has settled in Portland, Ore., after strenous journey across Siberia and the Pacific. In an interview given to the Portland Morning Ore-gonian (November 21, 1917) Gregor tells about being in the Russian army early in the war. He was at the battle of Lemberg and relates a rare occur-rence on that front. He says: "The advanced troops were in places not more than fifty yards apart, so close that I recognized one of the Austrian soldiers as my old friend Fritz Kreisler, the cele-brated violinist, and we had quite a chat at that long range, megaphoning back and forth."

Reinald Werrenrath sends us a clipping from the Ashland (Wis) Press, November 21, 1917, and says, "help yourself." The clipping reads:

The real, the supreme, the sublime test comes this evening. Oh, you Ashlanders, oh you bluffers who bave sat and looked wise during the Sascha Jacobson, the Leginska and other high brow concerts and watched carefully so as not to applaud at the wrong time; tonight is when the real test comes. Reinald Werranth on the one hand and "Very Good Eddie" on the other. Aint it 'ell.

Real fame is when, as in the case of Sousa, press associations cable all over the country the news that one has shaved off one's beard. . .

New York Sun, of November 23, 1917:

Contemplation of Mme. Schumann-Heink, who has three sons serving Uncle Sam, will help any confused American to understand what it means to fight the Imperial German Government without making war on the German people.

The richly ornamented version of the "Star Spangled Banner" played by the Boston Symphony is not patterned after the Wager "Venusberg" music, but after Weber's "Jubel" overture. . . .

A recent Carnegie Hall program announced "Second Violin Recital by Elman." B. L. T. (Chicago Tribune) asks: "With whom did he study second violin? We have forgotten." The same wag also alludes to the Bolsheviki régime as "the ragtime government of Russia."

M M M Addie H. Williams, of Fort Wayne, Ind., is confused as to the pronunciation of some musical names and submits them to us for phonetic clarification. Here is our try: Rimini--Rim-ee-nee.

Raisa—Ra-ce-za. Gatti Casazza—Got-ee Ka-za-za. Jascha Heifetz—Yosha Highfetz. Giulio Crimi- - Julio Cree-mee. Muzio-Moo-tsee-o. . . .

The New York Evening Sun speaks of "the in-herent absurdity of the phrase 'enemy music.'" . . .

Henri Le Bonté, the tenor, probably never scored a bigger success in his life than when he sang the tenor aria from "Pagliacci" last Sunday evening at the Friars' Frolic. The large audience of profes-sionals cheered him to the echo and made him add a double encore. Andre Beroist, at the piano, came

in for further applause, but the climax was reached when a message from Albert Spalding to the Friars was announced. Surely the noise must have reached almost "over there," where the American violinist is doing his bit.

The only kind of composition desired now from Germany is a heartfelt peace overture.

The art of musical transcription seems to have passed largely to the violinists. With the exception of Godowsky and Busoni, there are no great pianists who camouflage extensively for the keyboard.

Put us down as a conscientious objector to amateur critics of music.

The Kreisler-Hillis controversy ended without bloodshed and with honors decidedly in favor of the violinist, according to general press and private

For full understanding of musical militarism ad W. Trotter's book, "Instinct of the Herd in read W. Trotter's book, "Instinct of the Herd in Peace and War." He devotes some wonderfully convincing chapters to the potency and vitality of rumors in war time, to non-rational opinion, herd fear, hysteria, etc.

Redfern Mason (of the San Francisco Examiner), although he is an Englishman, counsels moderation in our movement against "enemy music" and re-minds us that to carry our anti-Germanism to its furthest conclusion would be to cease to talk English, "for the very words in which we woo and pray are mostly of Germanic origin." Nevertheless, are mostly of Germanic origin." Nevertheless, brother Mason makes a strong plea for opera in English and winds up stirringly: "Now is the time for us to assert the dignity of our mother tongue. If it was good enough for John Milton, for Emerson, for Edgar Allan Poe, it is good enough for us. We use English in the light operas of Victor Herbert and of Gilbert and Sullivan. Why should we insight the greated covers he sung in a language which insist that grand opera be sung in a language which ninety-nine persons out of a hundred do not understand?

. . . Let Congress put war stamps and other stagger-ing taxes on the music teacher who goes about whispering furtively that these are awful days and awfuller ones are to follow.

If Venice falls, we learn through our private intelligence department that the Germans will change the name "barcarolle" to "Wasserlied" and "taran-tella" to "Schnelltanz für Tarantulabiss."

. . American composers should place pickets outside the homes of all conductors, singers and players who do not perform American works.

LEONARD LIEBLING.

WHY NOT "TANNHAUSER"?

Two weeks ago the Musical Courier took the liberty of suggesting to Mr. Gatti-Casazza how comparatively easy and feasible it would be for him to produce "Tristan and Isolde" at the Metropolitan, sung in English by American artists. That particular Wagner work was only selected at random as an example. It would be no more difficult to produce

any or all of the others.

As for the success of Wagner in English, one need only point out how successfully his principal works—including the whole Ring of the Nibelungs—have been given, and are being given, in England. America, too, will remember Savage's excellent "Parsifal" and "Valkyrie" productions, not to speak of many, many performances of the earlier works by various companies. Thomas Quinlan's company did a number of the dramas in English on its famous aroundthe-world tours.

Mr. Gatti-Casazza not only has at his disposal many artists who may be called veterans in "Wagner in English," but can obtain others fully up to their standard. "Tannhäuser" was down for a revival in this year's plans. Why not give it in English? It is a thousand times better than Liszt's "Saint Elizath". beth," on which time, money and effort are being wasted now. There are plenty of artists available to make a very strong all-American cast. Florence Easten has often sung Elizabeth in English. Maude Fay is another splendid Elizabeth and, having be-come acclimated by this time, is in a position to do herself justice in a Metropolitan appearance, though she failed to last season. Francis Maclennan is an excellent Tannhäuser and Clarence Whitehill a fine

Wolfram. There are a number of basses who sing the Landgrave well. Any one of those named in our previous editorial would be thoroughly satisfactory, and another name suggests itself—that of Gaston Sargeant, a bass who has repeatedly sung the role in English. For the shepherd there are several sopranos available in the Metropolitan. May Peterson, for instance, has a voice particularly suited to

the part.

There would be no difficulty in casting the opera; and any capable cast which might be selected would have no reason to fear comparison with the artists who presumably would have sung the work had German opera been retained in the repertoire—Frau Kurt and Herren Sembach, Weil and Braun.

Once more we pose the question: Why this insistence on Liszt's "Saint Elizabeth"—a work nobody wants, preordained to the failure it has always met with—when Wagner can be presented more effectively and with less expenditure of time and effort? Is it, perhaps, because considerable money has been laid out on Joseph Urban's new set of scenery for the Liszt work? That is an unavailable excuse, for two strokes of the brush will make any set of scenery fit any given opera, as many an impresario has learned to the advantage of his pocketbook. And if "Saint Elizabeth" must be given, why not utilize that early Victorian scenery that was made last year for "The Pearl Fishers" and save Mr. Urban's beautiful and expensive set for some work that will have more than five performances? The Liszt orahave more than five performances? The Liszt ora-torio is very early-Victorian. It smells of the haircloth sofa, as did the "Pearl Fishers" scenery, and the two would go well together. Why not Wagner in English? Is the will lacking?

VENICE

Venice has been so long enshrined in history and romance that all the world is interested in its fate. Nearly two thousand, five hundred years ago the ancient tribe of Veneti constructed large canals through the alluvial delta of the rivers Po, Piave and Adige, but the present city of Venice did not come into existence till many centuries had passed. It was founded in 811 and has had a most eventful history. Its contribution to art has been enormous, particularly in painting. The names of Veronese, Tintoretto, and Titian are brilliant enough to shed a lustre on a nation. They were all Venetian painters whose influence on the development of art is felt to this day. And the old buildings in Venice are familiar even to the school children throughout the world. St. Mark's, the Rialto, the Doges' palace, the "Bridge of Sighs" are better known, by name at least, than many of the finest buildings in our own land. Venetian buildings of course have had a long time to get famous in. And besides, the Venetian fleet had the good fortune to secure the body of St. Mark Modern cities find it next to impossible to add an apostle to their museums of curiosities and have to progress as best they can with an overwhelming majority of active sinners. Shakespeare, moreover, did a great deal for Venice by writing up the peculiarities of Shylock, the Venetian merchant with a London name. We have all met him, and Antonio, and Bassanio, in the Rialto, and paddled our own imaginary canoe through the limpid canals with Por-

tia, Nerissa, and the dark eyed Jessica.

For musicians Venice has a thousand charms.

Adrian Willaert, the founder of the Venetian school of music, took up his abode there about 400 years ago. He came from Flanders and brought with him the technical skill of the Netherland school. Under the blue skies of Italy, and amid the beauties of the city by the sea, he acquired an Italian sense for sensuous melody and harmony unknown to the severer Flemish school. Willaert has been called the father of modern harmony. At any rate he is the father of the madrigal. If Venice was the birthplace of a musical style that placed a higher value on harmonic richness than on contrapuntal ingenuity the world should certainly acknowledge its debt to the city, though modern harmony would doubtless have arrived without the help of Venice. Composers who write barcarolles, however, are paying their respects to Venice. Mendelssohn has three Venetian gonto Venice. Mendelssohn has three veneral solution of the dola songs in his "Songs Without Words." Chopin's famous "Barcarolle" has nothing Italian in it, but came from Venice.

Liszt has left his musical impressions of Venice in some of his most beautiful piano works. In Venice Richard Wagner died in 1883. Musicians, poets, painters, travelers by the thousands, have sung the praises of this strangely fascinating city by the sea,

this Queen of the Adriatic. It is now more than a century since Byron wrote his ringing stanza:

I stood in Venice, on the Bridge of Sighs;

A palace and a prison on each hand;
I saw from out the wave her structures rise
As from the stroke of the enchanter's wand.
A thousand years their cloudy wings expand
Around me, and a dying glory smiles
O'er the far times, when many a subject land
Looked to the winged Lion's marble piles
Where Venice sate in state, throned on her hundred isles!
Byen speaks of Tassa and of the Bielte, the

Byron speaks of Tasso and of the Rialto-the Riva alto, or high bank, which gave its name to the district haunted by Shylock, a name subsequently given to the famous marble bridge built in 1588-92. And Byron remembered that Othello and Desdemona lived and loved and died in Venice. No doubt he recalled the lines on music in the fifth act of the "Merchant of Venice":

The man that liath no music in himself Nor is not moved with concord of sweet sounds, Is fit for treasons, stratagems and spoils.

But Byron makes no mention of that dark page in the history of Venice when the Venetians with unbridled fury bombarded Athens and destroyed many a priceless treasure of historical and artistic value. They wrecked the Parthenon, which had stood almost intact on the Acropolis since the glorious days of ancient Greece's splendor. This pitiless destruction of the world's most famous building was not the work of uncivilized barbarians but of the armies of the Venice of 1687. At that time all the great paintings and magnificent buildings in the city were finished. The Venetians at that period hardly thought that their frail and gorgeous city was to be threatened with a bombardment by their northern enemies in 1917. At that time Newton was at work in England and Bach and Handel were little children in Germany.

Ruskin's greatest book is called "The Stones of Venice." If the Austrians see fit to knock down those famous stones and make a rubbish heap of Venice the world will hold the deed in detestation and add a blackened page to the history of Austria; but the world cannot forgive the Venetians for the battering of the Parthenon.

PASSING OF RODIN

Auguste Rodin, the famous French sculptor, died at his villa at Meudon, on the outskirts of Paris, November 17, and after over half a century of bitter struggles, he is hailed as the greatest sculptor the world has known since Phidias, Praxiteles and Michael Angelo. So much for the verdict of the world!

world!
Rodin is dead! Bring on your garlands now,
And wreathe him round and crown his lifeless brow.
Grey, lonely years he walked alone, denied,
And now becomes a god when crucified!
He saw the birth throes of the coming race,
When super-man shall earth's half-man efface,
And sought to wrest from out the marble's soul
A vision far too big for man's control.
Rodin is dead! Bring on your garlands now,
And wreathe him round and crown his lifeless brow.
'Tis so the earth awards her vaunted prize
And dangles trophies before sightless eyes;
But death, the tender angel, stoops adown
With fadeless garlands and immortal crown!

It would seem that Thor, the thunderer, ham

It would seem that Thor, the thunderer, hammered into being-among other titanic supermen-Beethoven, the genius who sculptured music into deathless form, and Rodin the sculptor, who transmuted the deaf musician's sonatas into marble and bronze. It was Ruskin who first designated architecture as "frozen music." How well the term fits the masterpieces of Rodin, which often seem tor-tured into being from the cold, white heart of the marble, seeking to express the harmonies of the fourth dimension, as Beethoven wove of wondrous, purple tones, mixed in some Dantean purgatory, his sublime harmonics. Rodin has passed on to take his place in Valhalla, where kindred souls await him. For over half a century he struggled for fame and at last wrested his laurels from the gods. So Beethe start with the start is from the gods. So bectheven also fought a lifelong battle with destiny to win his place in the sky. Beethoven's indomitable spirit passed out while a wild tempest was raging as though playing his requiem. On the winged lightning he passed, while the thunder crashed the finale, and hearing at last, he rose in bed and shook his fist as if in defiance of the world and fate, as the thunders of a greater storm, when the lifeblood of his beloved country is beloved. of his beloved country is baptizing it anew to liberty, fraternity and glory, the undaunted and titanic soul of Rodin has passed on to "other heights in other worlds" where he will find the perfect ideals he struggled so gloriously to give to earth.

THE BYSTANDER

Whistles and Hisses-Half an Organist-Minstrels

We are beginning to adopt some good European customs over here. One of the latest is that of expressing audible disapproval when anything is bad. The other night at the Metropolitan Opera one of the tenors was rewarded with a fine collection of whistles from the gallery after an atrocious rendering of a famous aria. One felt sorry for the man, because it was perfectly evident that he was suffering from a bad cold and had no business to sing; but he did sing—or rather try to—and no excuse was offered for his indisposition until after the second act. In this particular case the whistling seemed unjust, but the principle of expressing disapproval of anything poor with the same freedom that anything good is applauded is a very healthy one. If anything disgusts a true lover of true music, it is the necessity of listening to the inevitable applause of deadheads at concerts or of claquers at the opera, no matter how wretchedly an artist may have sung or played. or played.

And speaking of hisses, I had a delightful little hissing-bee all to myself at a Philharmonic concert in Carnegie Hall the other night. A young woman, accompanied by two elderly women, sat right across the aisle from me and persisted in knitting. I certainly do not object to women knitting at concerts. The type of woman who has no better manners than to knit in the concert hall proves by the very fact of knitting there that she has not suffiknitting at concerts. The type of woman who has no better manners than to knit in the concert hall proves by the very fact of knitting there that she has not sufficient intelligence to appreciate any decent kind of music, so she had better be knitting noiselessly than fidgeting about and creating a disturbance of some other kind. The only trouble with my young lady at the Philharmonic was that she did not knit noiselessly. She had steel needlesfour of them. One can make certain allowances for women whose patriotism urges the needles on even in the concert hall, but this young person was not driven by patriotism, for she was working with white wool, which is popular neither in army nor navy, for obvious reasons. So she clicked, clicked, clicked away with the manners of a female cochon, her neighbors for yards around staring at her, until I, with habitual bad manners, lost patience and hissed. She kept on for quite awhile and I was patronizingly stared down by the two elderly females as well. But patience, perseverance and a rhinoceros hide impervious to stares finally triumphed. She put her knitting away.

I hereby warn the person that I expect to be in those same seats at the next Philharmonic concert and if, as I suspect, she and the two elderly females are subscribers and will also be in their seats, she had better leave her knitting at home. For I shall start hissing earlier and hiss louder and longer than before if those steel needles come along.

William Armstrong, always a well informed and entertaining writer on musical subjects, prepared an article called: "The Human Side of Genius" in connection with the programs illustrating the history of the development of organ music which Joseph Bonnet, the French organist, is giving on the organ at the Waldorf-Astoria. In connection with Marchand, organist to Louis XIV of France, Mr. Armstrong relates a most amusing incident. He states

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

Mabel Garrison (Song Recital)

"Marta" (Metropolitan)

American
Richard Strauss's "Barcarolle"
showed how easily her clearly
resonant voice can remain suspended in limpid tonal altitudes.

Globe

There was some monotony in her recital. Evening Sun . . . and has a well-nigh perfect diction.

Globe
... the Caruso voice in the luscious perfection of its prime. Herald
He was in excellent voice. Times
Mme. Perini as Nancy
World
De Luca sang Plunkett's music well.

Sun
Flora Perini's dark and heavy
voice did not add to the gayety
of Nancy's music.
Globe
I never heard her (Mme.
Perini) sing so well as last night.

World (See above)

that Marchand was "a man so humorous that like many others of his kind, he suffered from the consequences. A genius, both as organist and composer, he was a great favorite with the grand society of the court. Earning much money, he promptly spent it himself, ungraciously forgetting that his wife might like to spend some too. Being a lady with a mind of her own, she used it to make appeal in the matter to his majesty the king. In return he gave august decision that one half the organist's salary should be paid to Marchand, and the remainder to his wife. to his wife.

to his wife.

"On the Sunday following this edict, the king went to church, as did Marchand, who, seated on the organ bench, played the first half of the mass, and then disappeared. The remainder of the service was spoken, not sung. Naturally quite furious, the king made inquiry. The reply that Marchand sent back to Louis XIV was: 'If your majesty thinks it all right to pay my wife the half of my salary, let her play the half of the mass.'"

It isn't so very many years since the musician succeeded in convincing the general public that in the social scale he has raised himself above the minstrel of the middle ages. In fact, there are certain ignorant people in parts of our country who still regard him as something not much higher in society than, let us say, a race track tout. One of the foremost American musicians, who used to play the cello but gave it up long ago in favor of taking in royalties on light operas, was the guest of the leading club in a southern seacoast city one evening several years ago. Out of compliment to the friends who entertained him, he brought along his instrument and played informally for the club members after dinner.

The following evening a group of the members were chatting. One of them, a music lover, remarked: "I think it was very nice of So-and-so to bring his cello and play for us last evening."

"Nice!" exclaimed a fellow member. "Nice! You've got the shoe on the wrong foot. It was very nice of us gentlemen to allow So-and-so to play in our club." It's all in the point of view.

A true story.

. . . .

A true story.

A true story.

I was much interested to read the scathing criticism of both the principal New York concert halls, Carnegie and Acolian, which Olga Racster, who, when at home, is the music critic of the Cape Times of Cape Town, South Africa, had in this paper last week. Many thanks, Miss Racster, for expressing so clearly what so many of us have felt but refrained from mentioning, owing to the fact that all the mention in the world wouldn't help Acolian Hall is a positive miracle of ugliness and an example of bad lighting par excellence, while Carnegie Hall has all the warmth, inspiration and intimate atmosphere of a balloon shed with the balloon absent. It is a wonder that somebody doesn't put up a building here on spec, with concert halls of various sizes. Acolian Hall is too large for an intimate recital and as there is no good hall of smaller size, seating, say, about 300, the recitalists have to turn to the small theatres. Some time I shall write here stories of various concert halls that I have known all over the world. Come to think of it, they are as a rule singularly ugly and cold, so that the New York halls are by no means exceptions. I remember how the Viennese used to boast of the acoustics of Boesendorfer Hall, now torn down. You could hear splendidly in it, as a matter of fact, but so could you in the inside of a soap box, were it made large enough, and Boesendorfer Hall resembled that useful article more than anything else I can think of.

BYRON HAGEL. Greta Torpadie (Song Recital)

Sun She chooses songs within her limitations and sings them ex-quisitely.

Herald

She has a fine light voice of nore than ordinary flexibility.

Evening World

Her voice not always had sufficient compass for the songs that she presented.

Evening Mail

She seems to have decided to develop a big impressive tone, and in striving for this she has destroyed much of what was formerly beautiful in her work.

Philharmonic Society

The C minor symphony of Brahms . . sounded sluggish, heavy, and at moments ragged.

Times

It could not in all respects
be called a fine interpretation
of a masterpiece,

Evening Post
Mr. Stransky knows how to
bring out the beauties of this
symphony as do few.
He made the symphony live,
move and breathe—a living inspiration.

Evening Post (See above)

"Samson and Delilah" (Metropolitan)

Evening World
Her (Mme. Claussen)
left much to be desired.

Globe
Her singing displayed much mal beauty and skill and taste phrasing. in phrasing.

Sun

Her singing disclosed a voice of extremely dark timbre, dry and unemotional.

Heraid

She has a voice of uncommon beauty, and sings with more freedom of tone and with more vocal polish than most first-class contraitos.

Paulo Gruppe (Cello Recital)

A well written work (Emanuel Moor concerto, op. 64) for
its instrument and containing
much of harmonic beauty, the
work should prove a useful addition to the stock of cello liter-American
Its performance revealed an
eccentricity of theme, lumber-some in development and lack-ing in cohesiveness.

"Tosca" (Metropolitan)

American

Mme. Farrar was vocally not in the best condition. in the best condition.

Times

Mr. Martinelli sang Cavaradossi a good deal by main strength.

Miss Farrar was in good

Katherine Dayton (Discuse)

Tribune
The great fault of the afternoon was the scrappy and uneven character of the program.

Globe offered an interest-

I SEE THAT-

Carrie Jacobs-Bond was in New York this week. The Philharmonic played for the soldiers at Camp Dix. Isidor Philipp played American composition program in Paris

Jascha Heifetz's second New York recital was more than sold out.

Genevieve Vix received a personal letter from General

Genevieve Vi Pershing. May Peterson made her Metropolitan debut at Micaela in "Carmen."

Vernon Stiles appears with the New York Philharmonic today.

In two days Anna Fitziu gave away 600 autographed pho-

tographs of herself to her admirers in Mexico City. Riccardo Stracciari made his Chicago debut in "Rigoletto." May Mukle is now under the management of Haensel and Jones, McCormack drew an eleven thousand dollar house in At-

lanta.

William C. Carl gave an organ recital at the Bowery Mission.

Mission.

Marcella Sembrich broke her shoulder blade.

Ester Ferrabini won great success in San Francisco and Los Angeles with the La Scala Opera Company.

Louis Koemmenich's arrangement of "Massa's in de Cold, Cold Ground," as sung by the Mendelssohn Glee Club, had to be repeated.

"Lieut." Marie Morrisey is selling encores for the soldiers.

H. E. van Surdam is now a second lieutenant.

Philadelphia heard the Bach C major concerto played by Samaroff, Bauer and Gabrilowitsch.

A new orchestra has been formed in Brooklyn.

Alfred Price Quinn has been married to Eugenia Skolnik. Thuel Eurnham bas been forced to abandon his concert tour.

Thuel Burnham has been forced to tour.

Marie Sundelius is to appear at the next Evanston festival. New York's concert tax for November was \$9,068. Walter Henry Rothwell's composition pupils are to give a recital of their works.

"The Daughter of the Regiment" will be revived next Saturday at the Metropolitan.

The New York Commonwealth Opera Company has been incorporated.

incorporated.

La Scala Company has been disbanded.

Chicago Opera will probably present twenty-eight operas in twenty-eight days in New York.

Dr. Ernst Kunwald led the Cincinnati Symphony Orchestra in "The Star Spangled Banner."

Claudia Muzio made her first New York appearance as Mimi last week.

Claudia Muzio made her first New York appearance as Mimi last week. Baklanoff and Stracciari have been termed the modern Damon and Pythias. Sascha Votitchenko is an incorporated musician. Mary H. Flint has written a new book on Caruso. John W. Frothingham had some interesting experiences on the Serbian front. No German copyrights are to be reprinted. Brooklyn is to have a season of opera in the spring. Harriet Story Macfarlane is singing for soldiers. Mrs. Beach appears with the Minneapolis Symphony Orchestra this month. Minneapolis heard "Goyescas" in concert form. Marta Wittkowska was married to A. H. Mallery on November 27.

November 27.
Mabel Garrison will introduce a Strauss aria to New York audience.
The first National Community Song Day is to be held at Washington.

New York State is to license teachers.
Ten Metropolitan artists began their American careers with one of the Aborn companies.

San Carlo Opera Company gave opera for the soldiers at Camp Funston.

Camp Funston.

Buzzi-Peccia interviews himself.

William Armstrong calls music the great sight-giver.

Peterborough is to be used for war convalescents.

The Boston Symphony tour has been changed.

Mary Greene-Payson was a New York visitor last week.

New York Orchestral Society will give Hartmann's "Symphonic Sketches of the Orient" its first performance.

Corrine de Melos has arrived in New York. Katheryn M. Shary was wooed from an airship. Arthur Middleton has been re-engaged by the Boston Sym-

phony.

Andres de Segurola is an author. Petrograd had more summer music than ever before.

A new Russian composer winning praise is Golovanoff. Nikolaew has done much for music in Tiflis. Next summer opera will be given in the Cincinnati Zoological Gardens. A recital of Mana Zucca compositions will take place Jan-

Christine Langenhan is a champion knitter.

Paul Reimers is a humorist.

Mme. Schumann-Heink has canceled her concerts until
the middle of January.

The Paris Opera Comique plays seven times a week.
Paris has renamed Richard Wagner street at Passy for
Alberic Magnard.

Charles Lefebvre died at Aix-les-Bains. Morgan Kingston made his Metropolitan debut as Manrico.

The Boston Symphony announces positively that the New York and Brooklyn concerts will be given.

Paul Althouse has been re-engaged for the Evanston Fes-

The report of Margaret Wilson's engagement to Francis Macmillen is denied.

The Boston Opera Company still struggles on, hoping against hope.

ar Spirescu is conducting for the Duncan pupils on their Pacific Coast tour.

H. R. F.

Marican

Mr. Moranzoni's treatment of the score disclosed many weaknesses—one cannot even say he kept his forces well in hand.

Evening Post

Mr. Moranzoni did not succed so well as his predecessor, Mr. Polacco, in revealing all the pathos and subtle beauties of this score.

In the troublesome intervals of the Strauss "Barcarolle" she momentarily wandered from the pitch.

pitch.

American

She held the interest of her auditors throughout the matinee.

Clobe

. her diction, the weak-est part of her equipment.

Evening Post
Caruso was not at his best on this occasion.
Evening Post
(See above)
World
Mme. Hempel's Nancy.
Mr. de Luca as Plunketto was unusually heavy in vocal delivery.

Evening Sun Flora Perini sang well.

World Flora Perini, whose vocal and dramatic heaviness left a weak spot in the quartet of principals.

American
Flora Perini made a strikingly
andsome Nancy.

"Madame Butterfly" (Metropolitan) Signor Moranzoni gave a vigorous, yet properly modulated reading of the score.

Sun The performance was well onducted by Mr. Moranzoni.

SAMAROFF, BAUER AND GABRILOWITSCH ON PHILADELPHIA ORCHESTRA PROGRAM

Trio of Pianists Create Remarkable Enthusiasm-Bonnet Organ Recitals Attract-Flonzaleys Before Chamber Music Association-New York Symphony in Philadelphia

Philadelphia, Pa., December 1, 1917.

When the final chord of "The Star Spangled Banner" as stilled on Saturday evening last at the Academy of fusic and a storm of applause had followed, the Philadelphia Orchestra entered upon the work of interpreting ne of the most interesting and artistic concerts given that the first product of the season.

To adequately describe the tremendous success with high the expensive parts and authorities.

one of the most interesting and artistic concerts given so far this season.

To adequately describe the tremendous success with which the organization under the magnetic and authoritative direction of Stokowski acquitted itself would be fruitless. Suffice it to say that the conductor, the artists in the orchestra and the trio of assisting soloists, Samaroff, Bauer and Gabrilowitsch, each contributed a full portion of masterly efforts to the triumph of the occasion.

Commencing with Haydn's symphony No. 1 in E flat, Stokowski's ideas and moods continued to be strictly classical throughout the evening. The first movement was given with an ensemble and tonal quality of strings of which the word perfect alone is indicative. No attempt was made to modernize Papa Haydn; on the contrary the ntmost care and thought were expended to reflect the score as the composer conceived it. The andante unfolded with purity of song warmth and grace. The final allegro moved onward to the brilliant climax with exhilarating and artful purpose.

purity of song warmth and grace. The final allegro moved onward to the brilliant climax with exhilarating and artful purpose.

A concord of agreement such as that unfolded by Harold Bauer and Ossip Gabrillowitsch in their re-creation of Mozart's E flat concerto for two pianos and orchestra was truly astonishing. The beautiful tonal coloring, dynamic control and interpretative ideas were identical. Indeed, so closely were the mental conceptions and technical control of the virtuosi linked together that to glance away from the stage made it impossible to decide accurately which soloist was playing at a given time. The same may be said of the Bach concerto in C major for three pianos and orchestra, in the rendering of which Messrs. Bauer and Gabrillowitsch were joined by Olga Samaroff. That which appeared theoretically impossible was accomplished practically; three great artists, each distinctive in style and having as many different crystallized opinions relating to interpretations, partially submerged their individuality in order to produce a perfect result. Their playing blended wonderfully, too, with the conception of Stokowski and the remarkable background developed by his orchestra. The ovation that followed the performance necessitated four returns to the stage on the part of the soloists. Beethoven's "Leonore" overture, No. 3, closed the program. 3, closed the program.

Bonnet at St. James

The story of organ music from the early composers to the present, as indicated by Joseph Bennet in a stries of four recitals to be given in St. James' Church, the music of which S. Wesley Scars is director, had its beginning Wednesday evening, November 21.

The program, bearing a subtitle, "Forerunners of J. Sebastian Bach," was arranged with the utmost care and included works of the hittenth, sixteenth, and seventeenth centuries. Gabrieli, Palestrina, Frescobaldi, Couperin, and Clerambault were among the fifteen composers whose

characteristic masterpieces were interpreted by the remarkable art, understanding and amazing technical skill of the French organ virtuoso.

Bonuet's color effects are marvels of exquisite blendings and beautiful contrasts; moreover, his thoughts in matters of phrasing, rhythm, light and shade, were impressive revelations of true tonal art. It would be impossible to consistently select any one of the numbers making up the comprenensive program, wherein the solvist excelled, for the same evenness, grace and charm were in evidence throughout the entire evening.

Mrs. Yarnhall, likewise S. Wesley Sears and Arthur Judson, are to be congratulated upon the success of their efforts in securing the Ponnet appearances for Philadelphia, and it would seem that these Quaker City organists who fail to take advantage of the educational opportunities afforded by the recitals are slackers to their own detriment.

Flonzaleys Before Chamber Music Association

Members of the Philadelphia Chamber of Music Association to the number of about 1,000 were present at the first concert given by the organization this season in the ballroom of the Bellevue-Stratford Hotel, on Sunday afternoon, November 26, and it may be said that without exception each and every one in the audience was delighted with the arrangements and artistic atmosphere created by the laudelph granaement of Arthur Judeon

lighted with the arrangements and artistic atmosphere created by the laudable management of Arthur Judson.

The Flonzaley String Quartet made its appearance on this occasion, occupying a slightly raised platform in the center of the room, the chairs for the attendants being arranged in a manner that did not give the impression of too strict a conformity to either a straight line or a circle. This, in connection with a sprinkling of table lamps around the auditorium, gave to the instrumentalists and audience a feeling of intimacy that could have been attained in no other way.

other way.

The excellent company of musicians, thus playing to great advantage, found, on the other hand, the audience in a particularly receptive mood. The Flonzaleys included in their program Mozart's quartet in A major, the Dohnanyi quartet in D flat, and a Bloch number that had never been heard before in this city. All of these works were given with the utmost care and attention to detail, and the tonal balance and grace of the interpretations were, as is usual with the Flonzaleys, all that could be desired.

New York Symphony Orchestra Heard

On Wednesday afternoon, November 21, at the Academy of Music, the New York Symphony Orchestra, under the able leadership of Walter Damrosch and local management of Helen Pulaski Innes, rendered a splendid program before a large and appreciative audience. Mr. Damrosch conducted with his usual assurance and artistic excellence, while the orchestra displayed an evenness of tone and a brilliance of execution that were ever at the behest of baton and gesture.

Percy Grainger, the soloist on the occasion, contributed much fire and poetry to his part of the concert. His play-

ing aroused a storm of applause that left no doubt as to the nature of the impression he made.

Second Bonnet Recital

Given Wednesday evening, November 21, the second Bonnet recital of the series now under way at St. James' Church was more of a triumph, if such an achievement is possible, than the first. The att.ndance was large and the program, as vital, from the organist literature point of view, as was the initial concert. On the other hand, the offerings were even more interesting to the public than those rendered the week previous. These appearances of the master organist make for the highest ideals and afford an enjoyment to all those within hearing. G. M. W.

Sixth Children's Concert at Rialto

Saturday morning is children's day at the Rialto Theatre, New York, and every minute of the two and one-half hour morning musicales that Manager Rothapfel and his able assistant, Hugo Riesenfeld, conductor of the orchestra, so carefully plan for the little ones is equally as valuable to grown-ups. One is never too old to learn something every day, and a visit to one of these children's musicales will prove it.

On December I, an exceedingly interesting program was given, the most attractive feature of which was the Tschaikowsky, "Nuteracker Suite." Sigmund Spaeth, the music editor of the Evening Mail, who introduces the numbers very charmingly at each musicale, certainly knowshow to take children and the "grown-up children" along with him into the "land of make-believe." He explained that the "Nuteracker Suite" was originally written for a ballet and pantomime, the story coming from E. T. A. Hoffman's pen. The march, with which the suite opens, represents children coming to little Marie's Christmaparty and the music is very suggestive of their eagerness and joy. "They all bring presents," said Mr. Spaeth, "and of all the presents Marie likes the nuteracker the best. Some naughty boys to tease her break it and make the child very unhappy. Before going to bed, Marie carefully puts the nuteracker to bed with her dolls under the tree. During the night, she is worried about its safety and upon going down stairs, is amazed to see a fight going on between a lot of mice and the ginger-bread men. The tin soldiers come to their rescue, and they are almost beaten when the Nuteracker attacks the King of the Mice. Fearing that her dear Nuteracker will get the worst of the bargain, Marie throws her shoe at the mouse and kills him. Immediately the other mice, who are powerless without their leader, scamper back to their holes, and Marie is amazed to see a handsome prince Standing before her. The Nuteracker has become Prince Nuteracker and he asks her to go with him to his "land of candy and sugar." "The Chinese Dance." "Dance

Fascha Fidelman, first violinist, gave a lovely interpreta-tion of the last movement of the Mendelssohn concerto, which Mr. Spaeth said was the most popular for the

After an instructive picture showing how Uncle Sam's army shoes are made and a hilarious Katzenjammer Kids comedy, the program concluded with numbers by Kriens, Grieg, Victor Herbert, Edward German, and "The Star Spanged Ronner" Spangled Banner.

THE MINIATURE PHILHARMONIC

Monday evening, December 10, the Miniature Philharmonic, a symphony orchestra of thirty-two musicians, under the direction of Jacques Grunberg, will make its debut at Aeolian Hall.

Emil Reich, the energetic Roumanian impresario, now manager of several celebrities in New York, is responsible for the existence of this unique orchestra,

which is a link between the chamber music and the symphony organization of one hundred men.

Jacques Grunberg, known as pianist and composer, will make on this occasion his New York debut as conductor, and, according to his view, the concert promises to be one of the great musical events in the metropolis.

"You see," said Mr. Grunberg recently, "circum-stances have been particularly favorable to me in mak-ing up my personnel; first, because the war has driven

to our shores so many excellent musicians who otherwise would have remained abroad, and, secondly, because there were but thirty-two musicians to choose. "My concerts," continued Mr. Grunberg, "will have an intimate character, and I shall introduce, besides many novelties, compositions written for small orchestras never before heard in our concert halls."

Marie Narelle, the Irish singer, and Olshansky, the Russian baritone, both known to the public as artists of high merits, will appear as soloists.



MARIE NARELLE. soloist with the Miniature Phil-December 10, Aeolian Hall.



Photo by Genthe, New York.

JACQUES GRUNBERG,



Photo by Genthe, New York. EMIL REICH the Miniature Philharmonic.



BERNARD OLSHANSKY, Russian baritone, soloist with the Minia-ture Philharmonic, December 10, Aeolian Hall.



Photo by Charlotte Fairchild.

Photo by Charlotte Fairchild.

EMMA ROBERTS,

The charming American contralto, in a Tafel frock and evening wrap. The simple lines of this frock are most becoming to the singer, who is tall and graceful. Rose metallic cloth and silver lace form a most effective combination, with an iridescent beaded girdle for the gown, which is topped by a deeper hued rose velvet wrap, with a kolinsky collar.

Middleton Surprises

Rarely does a singer achieve such instantaneous success before a New York concert audience as did Arthur Middleton. A member of the Metropolitan Opera Company, Mr. Middleton had established himself firmly with New York's music-lovers as an artist of fine attainments. "Arthur Middleton sang as an artist, his wealth of voice, of musical quality, power and control, tracing at leisure the sustained phrases of old English airs, to audible expressions of delight from his hearers," declared-the New York Times, and the Tribune spoke of his unusual vocal equipment, stating that "his voice is of a rich and velvety timbre, fluently produced and perfectly controlled, and his breath support is excellent, as is his command of legato. His sense of dramatic values, too, is well developed." In the opinion of the Herald, "Mr. Middleton's voice has unusual range, a rich quality and sufficient power for most purposes. It is under perfect control and its possessor uses it with skill and intelligence. His enunciation, too, is clear." According to the Sun, "This singer has a big voice which-ranges easily from full power to flute-like

head tones." A paragraph in the New York American read, "Habitues of the Metropolitan Opera House know what splendid vocal means Arthur Middleton has at his command. Yet the genal American surprised even his most ardent admirers, so full, vibrant and mellow was the resonance of his voice, and so much skill did the singer disclose in varying the volume, quality and color of his tone over a range that spanned more than two octaves. One marveled at the extraordinary elasticity of his voice, at the velvety richness of his mezza-voce, which he can reduce to the finest pianissimo. More than a few times he reminded his listener of John McCormack, for despite the difference in the calibre of the two singers' voices there is an evident similarity in the timbre of their tones. Indeed Mr. Middleton might quite appropriately be described as the McCormack among bass-baritones."

Neal-Simmons' Bookings

Neal-Simmons, soprano, is booked to sing at Berrien Springs, Mich., today, December 6; at Niles, Mich., December 7.

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SCHUMANN-HEINK AND MELBA WELCOMED BACK TO BOSTON

Symphony Brass Quartet Gives First Concert—Old Music on Old Instruments -Grace Bonner Williams and Raymond Havens in Joint Recital-Gebhard and Copeland Announce Programs-Boston Items

Boston, Mass., December 4, 1917.

After an absence of three years, Mme. Schumann-Heink, the popular contraîto, returned to Boston for a recital on Sunday afternoon. November 25, in Symphony Hall. She was enthusiastically greeted by a huge throng of admirers that occupied every sitting and standing place in the hall—not excepting the stage. Mme. Schumann-Heink was assisted by Vladimir Dubinsky, a brilliant Russian cellist, and by Edith Evans, a pleasingly efficient accompanist. The illustrious singer was heard in three groups of songs—the first, classical and operatic arias out of Handel, Bach, Beethoven and Meyerbeer; the second and third groups, English songs by Sheridan and O'Hare, Rogers, Weatherly, Speaks, Ross, Salter, Ronald, MacFadyen and Delibes.

The passing years have affected the color of Mme. Schumann-Heink's hair more than the warmth of her tones, the sincerity of her emotion or her command of the familiar and long applauded power of vocal expression. Mme. Schumann-Heink was most effective in those songs with a strong emotional appeal, and stirred her hearers in expressing the longing and despair of the aria, "Laschia ch'io Pianga," from Handel's opera; "Armida," and Tasso's "Rinaldo"; the imploring lament and passionate motherly feeling of "Ah! Mon Fils," from Meyerbeer's "Le Prophete," the touching devotion of Beethoven's "Ich liebe dich;" the stirring pathos of Mary Turner Salter's "Cry of Rachel;" and the reminiscent sadness of "Erin," by Sheridan and O'Hare. Mme. Schumann-Heink was equally effective in humorous pieces like Delibes' "Good Marning, Sue' and the very popular German folktune, "Spinn, Meine liebe Tochter."

The enthusiasm of the audience demonstrated the genuinely affectionate regard of the public for this great contralto, and showed that her absence in other years was sincerely regretted. With the possible exception of McCormack, no singer in America has more widely spread for more loyal following, and few make a greater effort to merit it.

Mme. Melba in Thanksgiving Concert

After a two years' absence from Boston, Mme. Melba appeared here for the first time during her present visit

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LAURA

to America at a concert on the evening of Thanksgiving Day in Symphony Hall. Arthur Hackett, the admirable tenor, and Josef Malkin, the excellent solo cellist of the Symphony Orchestra, were assisting artists. Frank St. Leger was the accompanist.

Mme. Melba sang the "Jewel Song" from Gounod's "Faust," and pieces by Duparc, Rimsky-Korsakoff, Chausson, Grieg, Scott and Arditi. It is indeed late in the day to analyze Mme. Melba's voice or to point out the elements that make it so pleasurable. The years have hardly affected the rare quality of her middle register, or her skill or freedom of song; and her prestige with the public—judging from the hearty and insistent applause of a well filled hall—is unimpaired.

Mr. Hackett gave much pleasure with his rich, manly tenor voice in songs by Faure, Hahn, Lenormand, Purcell, Hageman, Rummel and Lemare. Mr. Malkin was heard to advantage in numbers by Chopin, Davidoff and Popper.

Symphony Brass Choir Gives First Concert

The first concert of the newly organized brass quartet of the Boston Symphony Orchestra was given Monday evening, November 26, at Steinert Hall. Mr. Belgiorno, trombone; Mr. Jannicke, horn; Mr. Nappi, trumpet, and Mr. Kenfield, euphonium. constitute the quartet. Martha Baird, the prize pianist from the Conservatory, was the assisting artist; and Arthur Fiedler was the accompanist. The program included the coronation march from Meyerbeer's "The Prophet;" a potpourri from Flotow's "Martha;" Sullivan's "The Lost Chord;" and the quartet from Verdi's "Rigoletto." The unerring technic that characterizes the playing of these musicians at the symphony concerts made the work of the quartet pleasurable—although brass instruments are not all expressive, and the music dragged at times. A brass tone is a thing of beauty when outlined against a background of strings and woodwind—alone, and with no other instruments to provide contrast, brass music easily becomes tiresome.

Miss Baird, who is a talented pianist, offered welcome variety to the program with Chopin's ballade in G minor and pieces by Cadiz, Debussy and Bortkiewicz.

Old Music on Old Instruments

The Parisian players upon viols and harp-lute, banded together as the Society of Ancient Instruments, gave a concert Monday afternoon, November 26, in Jordan Hall. They played ancient pieces by Destouches, Monsigny, Francoeur and Asioli. These artists visited Boston last January, when they charmed local music lovers with the perfection of their execution on instruments of the seventeenth and eighteenth centuries. Mr. Casadesus and his companions of last winter, with Mme. Casadesus now added to play the harp-lute, still make up this interesting little group. The grace, animation and refined musical intelligence that stamped their playing last season merit fresh praise this year. The supreme art of these gifted musicians was enthusiastically applauded by a small audience.

Heinrich Gebhard's Program for Second Concert

Heinrich Gebhard, the extremely popular Boston pianist, is to give his second concert of the season on Thursday evening, December 6, in Steinert Hall. Mr. Gebhard has announced an unusually interesting and well balanced program. The pieces include Beethoven's sonata, op. 81a; Gebhard's intermezzo, etude and "Cascades"; Schumann's romance in F sharp; Chopin's etude, F minor, op. 10, No. 9; etude (black keys), op. 10, No. 5 and scherzo, C sharp minor; Liszt's "Sonetto di Petrarca" in E; Ravel's "Jeux d'Eau," and Albeniz's two Spanish dances, namely, tango in D and "Lavapies."

Grace Bonner Williams and Raymond Havens Score

Grace Bonner Williams and Raymond Havens Score

The first concert of the entertainment course of the
Beverly Teachers' Association, of Beverly, Mass., was
held in the Baptist Church, Wednesday evening, November 21. Grace Bonner Williams, the gifted soprano,
and Raymond Havens, the successful pianist, were the
artists. Mrs. Williams sang songs by French, Russian
and English composers. Mr. Havens was heard in
numbers by Chopin, Henselt, Alkan and Liszt.

The Beverly Times, commenting upon this concert,
said: "Mrs. Williams in a group of French songs, 'II
Neige des Fleurs,' 'L'Oiseau Bleu' and 'Chere Nuit,'
charmed those listening by the sweetness and depth of
feeling of her voice in these songs; she has a voice of

SOPRANO

PARNELI

wonderful sweetness, her upper notes being exquisite in their beauty and clearness. In 'Depuis le jour,' from Charpentier's 'Louise,' Mrs. Williams displayed wonderful voice control, temperament and personality, and was enthusiastically received. Mrs. Williams in a group of English songs, 'Come, Beloved,' 'A Folksong of Little Russia' and 'Pierrot,' concluded her program."

"Opening with four numbers from Chopin, ballade in G minor, etude in E major, etude in C sharp minor and waltz in A flat, Mr. Havens captivated his audience from the start by his sympathetic interpretation. Henselt's 'Ave Maria' and Alkan's 'Le Vent' were played brilliantly and heartily applauded. Two numbers from Liszt—etude in D flat major and rhapsody No. 2—were wonderfully rendered, and the artist won a secure place in the hearts of Beverly people by his complete mastery of the piano; rarely have Beverly audiences been given the pleasure of listening to such a brilliant player. The artists were heartily applauded and the evening proved to be one of rare enjoyment."

George Copeland's Program for Second Recital

George Copeland's Program for Second Recital

George Copeland's Program for Second Recital

George Copeland, who drew a large crowd of admirers to his first Boston concert of the season a few weeks ago, has announced a second appearance for Tuesday evening, December 11, in Jordan Hall. Mr. Copeland's program is as follows: First movement of the "Moonlight" sonata, Beethoven; bourree, sarabande, passepied and passepied II, Bach; study, mazurka, waltz and ballade in G minor, Chopin; "Gnossienne," Satie; "Danse de Puck," "Clair de lune," prelude, "Reflets dans l'eau," "Les Fees sont d'exquises danseuses," "La Soiree dans Grenade" and "Poissons d'Or," Debussy, and Spanish dances by Albeniz, Groviez, Laparra and Turina.

Inspired Interpretation of Rachmaninoff Symphony

Inspired Interpretation of Rachmaninoff Symphony

The seventh pair of concerts of the Boston Symphony
Orchestra, Dr. Karl Muck, conductor, took place Friday
afternoon and Saturday evening, November 30 and December 1, in Symphony Hall. The program was altogether
orchestral, without a soloist. It comprised Rachmaninoff's
symphony in E minor, No. 2, and the overture, nocturne
and scherzo from Mendelssohn's music to "A Midsummer
Night's Dream."

The great length of Rachmaninoff's eloquent symphony
is easily forgotten in its veritable wealth of musical ideas,
refreshingly melodious. The thematic material, expressed
with characteristic Russian naivete, appeals sincerely and
directly—and always with authority—to the emotions of
the listener. The whole symphony sings with an overwhelming passion—whether with the voice of a desperate
mental struggle, or the thrill of enthusiastic action, or the
relief inherent in meditation and hope, as in the adagio,
or the majestic ecstasy and irrepressible joy that follows
the discovery of truth and the consequent realization of
happiness, expressed with such splendor in the last movement.

Dr. Muck seemed to grasp the significance of this power-

happiness, expressed to grasp the significance of this power-ful human drama more readily, and imparted its message more effectively, than is his customary understanding and interpretation of the spirit in Russian music. Mechanically and emotionally the performance of the symphony was

and emotionally the performance of the symphony was extraordinary.

The delicious sweetness of Mendelssohn's fanciful music to Shakespeare's ever delightful comedy seems sweet indeed in these sugarless days. The never failing poetry and beauty of this highly imaginative work, supersaturated with charm, makes Mendelssohn's lapse to the comparatively humdrum music of his later years all the more regrettable.

Samuel Gardner Plays in Annual Recital

Samuel Gardner Plays in Annual Recital

Samuel Gardner, the brilliant young violinist, gave a recital Saturday afternoon, December 1, in Jordan Hall. He was assisted by Emil Newman, pianist, and Edward Rechlin, organist. Mr. Gardner played a concerto by Bach, transcribed for violin, piano and organ by Nachez. He was heard also in a concerto by Paganini, a fugue by Tartini, and in lighter numbers by Couperin, Schubert, Zsolt, Gliere, Arbos, all of these quite unfamiliar.

Mr. Gardner is not a stranger in Boston. As a boy he was heard in quasi-public recitals here. He came afterward as a member of the Kneisel Quartet. Last season he gave two recitals in Boston, both artistically successful.

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The writer heard Mr. Gardner play Tschaikowsky's displayful concerto as a soloist with the Chicago Symphony Orchestra a few years ago, when he was first violinist in Mr. Stock's excellent band of musicians, and his extraordinary technical skill left a lasting impression. Mr. Gardner has improved steadily through his talent, industry and musical intelligence, and has risen to a deservedly high position in his calling. A well filled hall gave him an enthusiastic greeting.

Boston Items

Boston Items

The annual Boston concert of the combined Musical Clubs of Technology will be held on December 13.
There will be no concert in Symphony Hall on Sunday, December 9, thus providing no counterattraction to the John McCormack recital at the Boston Opera House.
A concert for the benefit of the Naval Welfare Fund was given Saturday evening, November 24, in Jordan Hall. Artists were Laurel Wood, soprano; Ruth Collingburne, violinist; Delbert Moyer Staley, reader; Thomas W. Cotton, baritone, and Fred L. Hatch, pianist.

Fifty Harvard Musicians traveled to Fort Warren, Boston Harbor, Friday evening, November 23, to give a concert for the members of the Coast Artillery Corps. The trip down the Harbor was made in the steamer Anderson, provided by the commandant at the fort, Major Hillbrook. The students were members of the University Music Clubs, which are giving their time this year to the entertainment of the soldiers and sailors, instead of appearing as usual in New England societies.

which are giving their time this year to the entertainment of the soldiers and sailors, instead of appearing as usual in New England societies.

Harry Lauder, comrade and friend of the whole British army, to which he gave his only son, is coming to Camp Devens, Ayer, Mass., on December 9, to sing the Scotch songs which already have cheered thousands of Tommies. His visit will be under the auspices of the Y. M. C. A.

Martha Atwood Baker, prominent Boston soprano, and artist-pupil of Arthur Wilson, has recently been elected an honorary member of Sigma Alpha Iota Sorority, First Chapter. This is a national sorority having fourteen chapters throughout the United States. The principal objects of the sorority are to further the development of music in America and to establish and maintain friendly relations between musicians and music schools. It is interesting to note that Mrs. Baker is the first honorary member elected to the Lambad Chapter here.

Laura Littlefield, the prominent Boston soprano who has appeared as soloist with the Cecilia Society, sang for the Ladies' Musical Club, of Taunton, Mass., November 19, and for the Chelsea Woman's Club, Friday afternoon, November 23. Mrs. Littlefield's songs in Taunton included the aria "Non La Sospiri," from "La Tosca," and songs by Wolf, Messager, Chabrier, Hahn, Handel, Delius, Spalding and Foster. At Chelsea, she was heard in numbers by Monroe, Lang, Lidgey, Horsman, Spalding and Godard.

CHICAGO OPERA

CHICAGO OPERA

(Continued from page 7.)

Opera Association when Arnaldo Conti directed the timeworn Meyerbeer score, "Les Huguenots," instead of Campanini, due to the illness of the latter. Mr. Conti labored assiduously all through the evening, with the result that the opera appeared even longer than it is in reality. Having thus started this review, the good points of the performance will be reserved for the end—a sort of a Chinese meal, as it were. The new stage director, Emile Merle-Forest, who had done remarkable work previously, fell short in this instance, as in many respects the mise-enscene was incongruous and the lighting inefficient. Espe-



AMELITA GALLI-CURCI AS TRAVIATA.

cially was this noticeable in the third act, which is supposed to occur at night. As given at the Auditorium on Monday, it seemed to have taken place on a bright summer day, though the escorts of the Queen made their appearance carrying torches. So much for the orchestra and the stage business. As to the cast, it was the most unbalanced put together in many a day by the Chicago management. Several were good, but the majority fell short of what was asked of them. Myrna Sharlow looked beautiful as the page Urbain, but her voice is too heavy for the role, besides which the final cadenza in her aria was

completely out of place. Also she puts overmuch intensity into her acting. The queen was Jessie Christian, whose presentation was mediocre, both vocally and histrionically. Huberdeau was again in poor voice, yet he made a good figure as St. Bris. Alfred Maguenat was hampered by a severe cold, and his Nevers was a foggy one. Octave Dua nearly carried the chorus to disaster by singing the solo of Rataplan out of tune, but true to tradition the worthy choristers stuck to pitch. Alma Peterson, as the second lady of honor, had a good opportunity to show her wonderful back to the audience, and she made every opportunity count.

derful back to the audience, and she made every opportunity count.

Vittorio Arimondi, a routined singer, sang well all evening, and his rendition of the "Piff Paff Pouf" was a real hit. In the duet with Valentine in the third act, he covered himself with glory, proving a worthy colleague of Rosa Raisa, who was entrusted with that difficult part. Endowed by nature with a voice of remarkable quality—big, resonant and colorful—she uses it as a true exponent of the art of bel canto. She acted the part of Valentine with that reserve and intelligence that have made her the most popular dramatic soprano in Chicago this last decade. Giulio Crimi sang the difficult role of Raoul, and he formed with Raisa and Arimondi a splendid triumvirate. If it were only to hear these three artists, "Les Huguenots" might well be repeated this season.

"Romeo and Juliet," Tuesday, November 27

"Romeo and Juliet," Tuesday, November 27

"Romeo and Juliet," Tuesday, November 27

"Romeo and Juliet," with Galli-Curci and Muratore in the title role, was produced on Tuesday evening before a crowded house, whose plaudits attested their delight. Galli-Curci repeated her remarkable delineation of Juliet, and Muratore's Romeo was again a piece of rare art. Jeska Swartz was again a most convincing Stephano, singing her aria in the third act in an effective manner. The balance of the cast was the same as that heard previously.

ANNOUNCEMENT

Society of **American Music Optimists**

The object of the society is to encourage American composers and American musicians. The society is planning the giving of concerts of American works by American artists.

The judges who are to act in the competition of the American Music Optimists have been chosen, and American composers who wish to submit their compositions should send the manuscripts to the librarian of the society as soon as possible.

American pianists, violinists, cellists, organists and singers desiring auditions, should submit their names at once. In appearing before the judges of the society, artists will be required to play or sing only American compositions. Participants need not be American born, but they must be American citizens. The names of the judges will be announced later.

Miss Rhea Silberta, Librarian 412 West 148th St., New York

No small part of the evening's enjoyment was due to Marcel Charlier's participation as conductor.

"Tosca," Wednesday, November 28

That Anna Fitziu has already won many new friends and admirers in Chicago was evidenced Wednesday evening when the charming soprano again essayed the title role in Puccini's "Tosca." The large audience on hand was most profuse in its appreciation, especially of her exquisite rendition of the "Vissi d'Arte" aria. Georges Baklanoff's Scarpia was one of the most interesting heard here, and he was a pillar of strength in the evening's performance. As Cavaradossi, Crimi left nothing to be desired. Nicolay was again Angelotti, and so well done was his bit that one regretted there was not more opportunities for this excellent artist. Sturani conducted with his customary art.

"Rigoletto," Thursday, November 29

With Galli-Curci and Stracciari repeating their previous markable performances, "Rigoletto" was the bill for remarkable performances, Thanksgiving night.

"Manon," Saturday (Matinee), December 1

"Manon," Saturday (Matinee), December 1

Genevieve Vix made her belated Chicago debut before a packed house in Massenet's "Manon." Mlle. Vix had been heralded as one of the greatest living French actressingers, and she lived up to her reputation, as her Manon is incomparable. The newcomer is endowed by nature with that grace, chic and elegance to be found among few of the greatest French actresses. Her Manon is realistic, pathetic and adorable. From her first entrance, the gifted artist held the audience, as she has the magnetism that makes for popularity. Campanini has found in Mlle. Vix another star of great magnitude. Vocally the artist has all the requisites of a lyric soprano; the voice is voluminous, colorful, meaty in the middle register and brilliant in the upper region. Vix from the first has conquered the American public, and she is here to stay for many years to come. Lucien Muratore was Des Grieux. A more ardent lover, a better singer, a more subtle comedian and tragedian is not to be found on the lyric stage. He sang as he never has sung before, and this in itself is saying much, as Muratore always gives of his best, yet in "Manon," probably due to his first worthy partner, he expanded himself. To hear muratore sing "Le reve" or the "Ah fuyez" in the



St. Sulpice scene is in itself worth the price of admission. Like Genevieve Vix, Muratore before becoming an operatic singer was an actor, and his apprenticeship on the legitimate stage has served him in good stead, as he is without

mate stage has served him in good stead, as he is without peer as an actor-singer.

The performance of "Manon" with those two artists will give a new impetus to the operatic season. The Court La Reine scene was reinstalled after an absence of many years to allow Miss Vix to sing the gavotte at the place indicated by the composer, instead of in the scene in the Hotel de Transylvanie, which, by the way, was altogether omitted, thus making the final act come right after the St. Sulpice scene.

omitted, thus making the hinal act come right after the St. Sulpice scene.

The two stars were surrounded by an excellent cast. Alfred Maguenat, completely recovered from his slight indisposition, made a vivacious and joyful Lescaut, singing the music allotted the role with telling effect. Gustave Huberdeau was a dignified and well voiced Comte Des Grieux. Juanita Pruette, Margery Maxwell, Marie Pruzan, Louise Berat, Desire Defrere, Octave Dua and Annetta Pelucchi gave prominence to their respective parts and are associated in a great measure in the success of the performance. formance.

formance.
"Manon" was superbly produced by Campanini and his able assistants. Marcel Charlier gave a most interesting reading to the score and the stage management surpassed itself. "Manon" will be repeated often this season, and the Auditorium will doubtless be packed. Chicago musicians, music lovers and students should attend en masse each and every performance of the work. It is the best lesson they may have in singing and acting.

"Aida," Saturday (Evening), December 1

"Aida," Saturday (Evening), December 1

"Aida" was presented at popular prices with a cast similar to the one given at full tariff, with the exception of Francesca Peralta, who replaced Rosa Raisa in the title role, and Louis Kreidler, who sang Amonasro instead of Giacoma Rimini. Mme. Peralta, who had made a successful debut as Leonore in "Trovatore," deepened the good impression then produced and won new laurels through the beauty of her voice and her excellent delineation of the role. Louis Kreidler was a ferocious Amonasro, and he, too, scored heavily. Leone Zinovieff, the small tenor with the big voice, was most satisfactory once more as Radames, and Arimondi and Goddard in their respective roles were pillars of strength and gave éclat to the opera by their stentorian voices and gigantic statures, which pleased greatly the devetees of the half-rate performances.

Ocean Grove Concerts 1918

A report has been current that the annual summer concert season at Ocean Grove, N. J., would be under the direction of Charles L. Wagner in 1918 but the MUSICAL COURIER is authorized by Mr. Wagner's office to deny the correctness of this rumor. Mr. Wagner had the matter under consideration, but in view of the uncertain conditions caused by the war, he decided not to undertake the management next summer.

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HEIFETZ CAPTURES DETROIT

Violin Wizard Gives Memorable Concert-Leginska's Third Appearance Greeted by Capacity House-Local Events

Detroit, Mich., November 30, 1917.

Detroit, Mich., November 30, 1917.

Jascha Heifetz, violinist, was greeted by over 2,000 persons upon the occasion of his first appearance in Detroit, when he gave a recital in the Detroit Armory, Tuesday evening, November 20. Curiosity had been stimulated by stories of his success in other places and that probably accounted for the large audience that greeted this unknown artist. However, nothing but the magic of his playing could have created the unusual scenes which took place that evening. An audience which at the close of a two hours' program refused to leave the house had been enthralled by something out of the ordinary. After the final notes of his encores died away people crowded about the stage to greet the youthful artist. A return engagement was immediately arranged. The numbers which seemed to appeal most were the Beethoven-Auer "Chorus of Dervishes," the "Marche Orientale" from Handel's sonata in D major, though a brilliant rendition of the Mendelssohn concerto in E minor was also greeted enthusiastically. Taken altogether, memory of the concert will linger for a long time in the minds of those present.

Mme. Leginska Plays Two Evenings in Succession

Tuesday evening, November 27, the Central Concert company presented Mme. Leginska in recital at the Arcadia. It was the pianist's third appearance here and Arcadia. It was the pianist's third appearance here and a capacity house greeted her. It was a very interesting program played with the striking individuality that characterizes the work of this artist. The listener was impressed with wonderful contrasts of strength and delicacy, with the various themes that became living things under the magic of her fingers, and above all with the fact that there was a fine intelligence as well as temperament that guided the interpretations. The program included sonata in D major, Domenico-Paradies; pastorale, Scarlatti; capriccio, Scarlatti; berceuse and polonaise, Chopin; sonata in B minor, Liszt; etude for the left hand in E flat, Rubinstein; "Ismaley," Balakirew; "Angelus," Godowsky; "Mazeppa," Liszt.

M B minor, Liszt; etude for the left hand in E hat, Rubinstein; "Ismaley," Balakirew; "Angelus," Godowsky; "Mazeppa," Liszt.

Wednesday evening Mme. Leginska played at the Hotel Statler at the Detroit Glee Club concert. Evan Williams, who was to be the assisting artist, was unable to be here on account of illness.

Guy Bevier Williams at the Ingleside Club

Wednesday evening, November 21, Guy Bevier Williams and the Chaminade Quartet gave a concert for the Ingleside Club in the auditorium of the club house. Mr. Williams played in his usual finished style: Berceuse,



JASCHA HEIFETZ VISITS THE FORD FACTORY, His first recital outside of New York being at Detroit. Standing, left to right: John T. Adar Heifetz senior. Seated, Mrs. Heifetz and Jascha Heifetz. s, André Benoist, James E. Devoe

Chopin; prelude, Rachmaninoff, and "March Wind," Mac-Dowell. He also played his musical setting for Cecil Fanning's poem "La Princesse Lointaine" which was read by Jennie M. Stoddard. The Quartet sang several part songs including "An Irish Folk Song" by Arthur Foote. The members of the quartet are Mrs. Charles S. Sheldon and Mrs. Benjamin F. Mulford, sopranos, and Mrs. Charles A. Parker and Jennie M. Stoddard, altos.

Ganapol Faculty Give Concert

Thursday evening, November 15, the Ganapol School of Musical Art presented in joint recital Niccola Thomas,

violinist, and Frederick Boothroyd, pianist, each the head of their respective departments in the school. An audience estimated at about 1,000 people gathered in the Temple Bethel and gave many manifestations of approval for the fine playing of these two artists. Detroit owes a debt of gratitude to the school for these two valuable acquisitions to its musical colony.

Ethelynde Smith Visits Detroit

Ethelynde Smith, soprano, stopped in Detroit on her way to the West. It is hoped that she may be heard here in a not distant future.

J. M. S.

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-Frederick Donaghey in "Chicago Tribune."

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Antoinette Ward Artist-Pupils Play

At Mehlin Hall, New York, on November 27, Ruth Coe, Jule Caswell, Gordon Phillips, Helen Hulsmann, Constance Hulsmann, Modena Scovil and Adelaide Viau, artist-pupils of Antoinette Ward, collaborated in a concert of piano music. This recital was a real success, and the teacher herself said that the pupius never played so well. The mental control, tone production, musical understanding and technical freedom were indeed unusual. Throughout the entire affair there was no slip of any kind, so accurately did all play. Miss Colgan, who could not play because of illness, will appear at the next concert.

The matter of memory training of the Ward pupils is highly if not most important. This specialist calls it "The Ward Infallible Memory Method," originated and developed by her, based on constructive thinking and possible for every pianist. She has repeatedly demonstrated that it is not only accurate and definite, but that "speed thinking" grows to remarkable extent. For example, she states that some of the students are able to memorize a Bach prelude or fugue in less than half an hour. A practical instance, connected with this concert, was that Miss Viau memorized the second piano part of the Saint-Saëns concert (soloist, Gordon Phillips) in less than an hour and a half, playing it with but two rehearsals. While speed in memorizing is desirable, it is not the chief object. It enables students to put time on the really musical side of playing. Miss Ward lays emphasis on this, that mental music and technical development go hand in hand in her method. It is worth noting that the audience at this affair grew so enthusiastic over each pianist that encores were demanded with such vehemence that there was no doging them.

Kemp Stillings' Plans and Bookings

Kemp Stillings' Plans and Bookings

Kemp Stillings, the young American violinist who is opening her first tour under the direction of Evelyn Hopper, is fast becoming established in the East, though she will not play her first formal New York recital until the middle of February.

Thus far Miss Stillings has made several joint appearances with Frances Nash, pianist, has played at the New York Globe Sunday concerts and at a benefit at the Hotel McAlpin. She will shortly introduce herself to Hartford and New Britain, Conn., when she appears as soloist with the Treble Clef, of Hartford, at a big Red Cross benefit which is being sponsored by the Masons.

After the holidays Miss Stillings opens a Western tour with an engagement at Chillicothe, Ohio. This being a joint recital with Theo Karle. Later she will fill a number of engagements in Oklahoma, including the State University at Norman and a pair of concerts at Guthrie. At



ANTOINETTE WARD ARTIST PUPILS

the conclusion of this tour Miss Stillings will play the Wieniawski D mino: concerto with the St. Louis Symphony Orchestra and also with the Milwaukee Symphony Orchestra.

MUSICIANS UNDER THE FLAG

Allen, Robert E.
Ashbaucher, Herman.
Barker, John D.
Barlow, Howard.
Bibb, Frank.
Bollman, Fred.
Boone, Manley Price.
Burnett. John.
Callahan. Miller.
Chamberlain. Glenn.
Clifton, Chalmers.
Cottingham, Howard A.
Cox, Wallace.
Doering, Henri.
Felber, Herman.
Fram. Arthur.
Garrabrant, Maurice
George, Thomas.
Grainger, Percy.
Gustafson, William.
Heckman. Walter.
Heizer, Frederick, Jr.
Hemus, Percy.
Hillvard, Ried.
Hochstein. David.
House, Judson.
Jones, Gomer.
Keller, Harrison.
Kraft. Arthur C.
La Belle. Guy.
Lewis, Ward.
Little, John W.

Losh, Sam Macheath, Donald. Meeker, Z. E. Mitchell, Earl. Nevin, Arthur. Nevins, Willard Irving Orth, Carl. Osberg, Elliot. • Palmer, Claude. Palmer, Claude.
Peterson, Alfred C.
Pope, Van.
Potter, Harold.
Potter, Harrison.
Reynolds, Gerald
Rogers, Francis.
Rosanoff, Lieff.
Saurer, Harold.
Schelling, Ernest.
Schmidt, David H., Jr.
Soderouist. David A. Schmidt, David H., Jr.
Soderquist, David A.
Spalding, Albert.
Stiles, Vernon.
Stoessel, Albert.
Stuntz, Homer.
Taylor, Jr., Bernard U.
Trimmer, Sam.
Vail, Harris R.
Van Surdam, H. E.
Whittaker, James.
Wiederhold, Albert
Wille, Stewart.

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Alexander Maloof at Benefit Concert

Alexander Maloof, pianist and composer, appeared at the Armenian and Syrian Relief concert on Sunday afternoon, November 25, at the Academy of Music, Brooklyn, N. Y. Mr. Maloof played a composition of his own for piano, "Fantaisie Orientale." His choral work. "For Thee, America," which has been adopted by the New York Board of Education, was effectively sung by a chorus under his direction.

Mabel Garrison to Introduce Strauss Aria

On December 6 and 13, appearing with the New York Symphony Orchestra, Mabel Garrison will sing the Zerbinetti aria from Strauss' opera, "Ariadne auf Naxos." This aria has never before been done in New York, and there have been only two other performances of it in this country, which were given by Miss Garrison with the Chicago Orchestra on November 16 and with the Boston Orchestra November 23.

Richard Strauss makes great demands upon the soprano who attempts to sing this aria. To an accompaniment of a little band of twenty-two instruments, the aria is of twenty minutes duration and requires a voice of wide range, namely, to F above the staff.

In the original performance of "Ariadne auf Naxos," in Stuttgart, Miss Siems created the role of Zerbinetti and later, in Munich, Berlin and London, the part was played by Miss Bosetti. Miss Garrison is the first American to attempt it in this country.

Bennèche Recital Postponed

Frida Bennèche, the soprano, had to undergo an opera-tion last week and therefore had to postpone her song re-cital at Aeolian Hall, which was scheduled for Monday evening, December 3, until a date to be announced later.





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Chicago, Ill., November 4, 1917

Chicago, Ill., November 4, 1917.

Wessels and Voegeli showed commendable acumen in securing Jascha Heifetz for a recital immediately after his triumphant debut in this territory last week with the Chicago Symphony Orchestra. Every available seat in large Orchestra Hall was occupied and some 200 chairs had to be placed on the stage. The program included the Handel sonata No. 4 in D major and Wieniawski's concerto in D minor. The lighter numbers were Schubert's "Ave Maria," Mozart's "Menuetto," the Nocturne in D major of Chopin-Wilhelmj, the "Chorus of Dervishes" and "From the Ruins of Athens" of Beethoven-Auer. The last group was composed of Tschaikowsky's "Melodie" and the Paganini-Auer capriccio, No. 24, after which three added numbers had to be given before the hearers would consent to leave Orchestra Hall.

Heifetz defies criticism. He played each number as

leave Orchestra Hall.

Heifetz defies criticism. He played each number as Heifetz only can play, and though some local violinists reproached him with coldness in such pieces as the "Ave Maria" and the "Menuetto," the stupendous triumph scored by this artist proved that the thousands of violin devotees present at his first recital acclaimed his work perfect. Shouts of bravo, whistling, handelapping and stamping of feet were the vehicles used by the public to demonstrate its great satisfaction and delight. To review the playing of each number is unnecessary. Nothing more can be said than has already been written. There is only one Heifetz in a century, and those on earth when such a phenomenon appears have one more reason to be happy to be alive.

A return engagement is already announced for January 13, under the management of Wessels and Voegeli.

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Cherniavsky Trio Wins Ovation

Cherniavsky Trio Wins Ovation

The Schubert B flat trio, op. 99, is seldom heard in its entirety, partly because it is long, but chiefly because it takes real artists to make it beautiful. The reading that the Cherniavskys gave this composition in each of its four movements at their concert at Cohan's Grand, Sunday afternoon, November 25, was charming, and so full of meaning that it received the closest attention from the large audience. These brothers are doing a wonderful work in letting people understand that chamber music does not mean monotonous, stilted work, for their playing has freedom and wonderful coloring. The only disappointment was that there were not other original trios on the program. Chicago audiences can listen to real artists like the Cherniavskys in an entire program of trios, and it is hoped that they will come again this season, so that every one may hear what a beautiful thing a trio can be when properly presented.

In the solos, the players had an opportunity to show their "individualities," but it was not necessary for them to do that to convince the auditors of their art. It is said, "United we stand, divided we fall." Such is not the case with the Cherniavskys, as each individual is a true artist and master of his instrument. Alexander Cherny proved an excellent accompanist.

Dunham's Glee Club and Philharmonic Concert

Dunham's Glee Club and Philharmonic Concert

Dunham's Glee Club and Philharmonic Concert

Lending novelty to the eighth program of the Philharmonic Orchestra, Arthur Dunham, conductor, was the participation of the Glee Club of the Chicago Association of Commerce. This splendid organization, which emerged last season and won much success in concert under the able leadership of Mr. Dunham, again evidenced that it is an active male choir, exceedingly well trained and able to give much pleasure. Heard for the purpose of this review in "Landsighting," for male chorus and orchestra, by Grieg; Elgar's "Follow the Colors," and "Evening" (Sullivan), the Glee Club delivered itself of work highly pleasing to the ear. A tone of good quality, excellent shading and balance were salient points in the club's work.

The Philharmonic Orchestra gave a splendid account of itself in the overture to "The Flying Dutchman," and its rendition of two movements from the sixth Tschaikowsky symphony equaled that of a more mature orchestra and proved what a thorough musician can accomplish in a short time. Conductor Dunham is well rewarded for his unflagging efforts with this new orchestra, for its work on each new hearing is highly creditable to this efficient leader. Each program is arranged with taste and skill pleasing to the audiences, which are growing larger and larger each Sunday.

The Melba-Dambois Recital

Not satisfied with giving performances daily, including Sunday matinees, the Chicago Opera Association this season will give five Sunday evening concerts with world

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HOMAS N. MAC BURNEY

BARITONE Voice Production Song Recitals Suite 609, Fine Arts Building, Chicago, Ill. Phone, Wabash 8988 renowned artists. The first one took place on Sunday, November 24, when Mme. Melba and Maurice Dambois were the soloists. Melba sang superbly the "Mad Scene" from Ambroise Thomas' "Hamilet," Duparc's "Chanson Triste," Chausson's "Les Papillons," and Bemberg's "Chant Venetien." Maurice Dambois, who is well remembered in Chicago from his appearance last season with Eugen Ysaye, won new favors by his remarkable playing of a melody by Glazounoff, his own "Vielle Chanson," and Popper's "Papillons." He played the three selections with great mastery, beautiful tone quality and impeccable technic. The gifted artist won an overwhelming and legitimate success, and it is to be hoped that in the very near future Mr. Dambois, who yearly gives New York recitals, will include Chicago in his itinerary.

Frances Nash a Gifted Pianist

Prances Nash a Gifted Pianist

One of the most interesting and gifted pianists heard here this season is Frances Nash, who offered a program Wednesday morning at the Ziegfeld Theatre, under Carl Kinsey's management. Last season, Miss Nash was heard under the same auspices and made a highly favorable impression, which was greatly strengthened on Wednesday. In her renditions of the various numbers which made up her program, she showed herself a pianist to be reckoned with and one whose art is admirable indeed. Opening with the Bach prelude and fugue in A minor, Miss Nash followed with the Chopin B minor sonata, which was given a highly artistic and finished interpretation. Not less excellent was her playing of the Debussy "Coin des Enfants," the imaginative style of Miss Nash making both pieces of sheer beauty, which won her the hearty applause of a fascinated audience. Liszt's "Rhapsodie Hongroise" brought to a fitting close an admirable recital. Miss Nash is one of the very few pianists whom one never tires of listening to, and it is to be hoped that she will frequent Chicago concert halls in future.

The New Kimball Hall

The New Kimball Hall

The new Kimbali Hall, situated on the second floor of the newly erected Kimball Building, contains every modern convenience for recitals, concerts, choral societies, lectures, etc. The seating capacity of this lovely auditorium is five hundred. There are cutrances from both the second and third floors of the Kimball Building and by the grand stairway from the first floor lobby. The ventilating, heating, lighting and all other equipment are of the most approved systems. A pipe organ is installed in this hall, which is one of the attractive features of the new sixteenstory Kimball Building. The established rental prices are as follows: Week day mornings \$30, afternoons \$50, evenings \$75; Sunday mornings \$50, afternoons \$75, evenings \$50. For six or more times during the season, engaged in advance, there is ten per cent, discount from the above prices. The accustics of the new Kimball Hall are excellent, and all in all it is one of the most delightful recital halls in Chicago.

Maclennan Sings Wagner in English

Maclennan Sings Wagner in English

Maclennan Sings Wagner in English

The Chicago Singverein, under the direction of its conductor, William Boeppler, gave the first concert of the season at Orchestra Hall on Wednesday evening, November 28. The choristers and Francis Maclennan, soloist of the night, opened the program with a virile singing of "The Star Spangled Banner." They sang also Kuhlau's "Wanderer's Nachtlied," in memory of their late charter member, Gustav A. Hofman; the Mendelssohn Psalm 2; "Warum toben die Heiden?" (eight-part double chorus); "Deep River," arranged by Burleigh; Barnby's "Sweet and Low," and a Serbian folksong, "Madele, ruck, ruck, ruck," in all of which they displayed tone of great beauty and delicate shading and under the able leadership of Mr. Boeppler gave worthy interpretations of the various works. Macleman, well known in these surroundings, having

Boeppler gave worthy interpretations of the various works. Maclennan, well known in these surroundings, having appeared last year with the same organization, and for several seasons being one of the leading tenors of the Chicago Opera Association, gave unalloyed pleasure to the ear by his remarkable singing of "Gral's Erzahlung," from "Lohengrin," and the aria "Siegmund's Frühlingslied," from "Die Walküre." But it was in the "Prize Song" from "Die Meistersinger" and in the "Rome Narration" from "Tannhäuser" that the distinguished American tenor revealed the luscious quality of his voice to best advantage. Mr. Maclennan demonstrated beyond doubt the great pos-

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sibility of singing the Wagnerian music in English. His diction is impeccable, and indeed it would be interesting, to say the least, to hear Wagner operas given in English with Maclennan and other American artists who know how to enunciate the mother tongue. Though Mr. Maclennan is as much at ease when singing in Italian, French or German, his English enunciation is a gem of purity and makes the following of the text on the printed program unnecessary. The soloist also scored in Richard Strauss' "Ich trage meine Minne," "Winterlied," by Van Koss; "Sacrament," by James G. MacDermid, and Tosti's "My Dreams," after which he gracefully responded to insistent demand by adding an extra number. Maclennan should be heard this year with the Chicago Opera Association in some of his French roles, in which, it is said, he excels. Isaac van Grove was an excellent artistic support at the piano.

Gustaf Holmquist and Edgar Nelson at Dedications

Gustaf Holmquist and Edgar Nelson at Dedications

Three concerts, dedicating the new pipe organ of the Ebenezer Evangelical Lutheran Church, were held Sunday afternoon and Tuesday and Thursday evenings. The feature of the first concert was Gustaf Holmquist's participation in it. Mr. Holmquist, one of Chicago's foremost bassos, rendered in his most artistic and effective manner the recitative and aria, "Rolling in Foaming Billows," from Haydn's "Creation," besides a group containing Stevenson's "The Salutation of the Dawn," Wagner's "Evening Star," and "Why do the nations?" from "The Messiah." The church choir, under Emil Larson, director, also sang.

Esther E. Pearson, soprano; J. Victor Bergquist and the Ebenezer Choral Society, under David Nyvall, Jr., furnished the program for Tuesday evening. Edgar Nelson, one of the best known organists, accompanists and choral directors of Chicago, was the high light of Thursday evening's program. In numbers by Bach, Handel, Dupuis, Dethier, Debussy, Gaul, Liszt, Wagner, Arthur Bird and Percy Fletcher, Mr. Nelson proved once more his rare art and thorough musicianship, which have earned him much prominence. That Mr. Nelson won his listeners was evidenced by the profuse applause accorded him after each selection.

Eleanor Godfrey's Pupils Heard

Eleanor Godfrey's Pupils Heard

On the program given by pupils of the Chicago Piano College, of which she is one of the directors, several of Eleanor Godfrey's students appeared. These were the Misses Krygsman, Rosene, Braidwood, Turner, Guy and Freeto and Mrs. Briggs. Numbers by Whelpley, Dennee, Merkel, Rubinstein, Von Weber-Kraegen, Tschaikowsky, Poldini and MacDowell were rendered in a manner highly creditable to both the performers and teachers. Miss Godfrey played the second piano part in the Von Weber-Kraegen number with Miss Guy. The work of each student showed the careful and conscientious training received at this institution.

January Concerts Under F. Wight Neumann

Concerts scheduled under the management of F. Wight Neumann for the month of January are as follows: Leopold Godowsky, piano recital, Cohan's Grand Opera House, Sunday afternoon, January 13, Cohan's Grand Opera House; Ethel Leginska, piano recital, at the Cort Theatre, Sunday afternoon, January 13, Ossip Gabrilowitsch, piano recital, sunday afternoon, January 13, Ossip Gabrilowitsch, piano recital, Sunday afternoon, January 20, at Cohan's Grand Opera House; Arthur Shattuck, piano recital, Sunday afternoon, January 27, at Cohan's Grand Opera House.

Rose Lutiger Gannon an Excellent Substitute

That Rose Lutiger Gannon is capable of stepping in on short notice and giving thorough satisfaction was proved last Thursday evening when this excellent contralto substituted for Tilly Koenen and won a distinct success. The occasion was the Evanston Musical Club's presentation of Mendelssohn's "St. Paul." In the contralto solos, Mrs. Gannon sang with her customary art and skill, charming her auditors by the beauty of her voice, her skill in using it and her delightful personality.

Shattuck and Chicago Symphony First to Perform Palmgren Concerto

Novelty was the keynote of this week's concerts of the Chicago Symphony Orchestra. A symphony in E flat by Enesco was played for the first time here and "The River," a piano concerto in E major, with Arthur Shattuck as soloist, was given its first performance in America. The work of the Roumanian composer, contains much that is of interest and beauty and discloses Enesco a master of orchestration. There are more brilliant moments than dull ones in the symphony. Especially effective is the second movement, which is followed by a finale of compelling beauty and charm. The symphony deserved the skillful interpretation given it by Conductor Stock and his men.

Stock and his men.

The Palmgren concerto, written in one long movement, grows somewhat tedious to the listener. Although there is much variety in the number, it is not one that will be much sought after. The piano part, which is of great difficulty, was interpreted with no little skill and intelligence by Arthur Shattuck, one of America's most prominent and brilliant pianists. These columns have often contained praise for the work of this excellent artist, and one could write at length concerning his art, so admirable is it. In the Palmgren concerto, the piano part is but an integral one, and Mr. Shattuck knew exactly how it should be performed and won the admiration of the listeners. A more finished, more artistic or more exquisite interpretation than that which Shattuck gave would be difficult to imagine. His was success distinct and unqualified, and it is to be hoped that he will appear here again with the orchestra in a more grateful number.

Instead of the "Irish Rhapsody" by Victor Herbert, which was to have closed the program, Stanford's fifth Irish rhapsody was played, due to the non-arrival of parts of the Herbert number. The opening number was Smith's "Prince Hal" overture, and these two works were exceptionally well played by the orchestra.

Grainger and Hadley to Hear Own Works

Grainger and Hadley to Hear Own Works

Percy A. Grainger, composer of "A Marching Song of Democracy," and Henry Hadley, composer of "Music, an Ode," will be in the audience when their works are given for the first time in Chicago by the Philharmonic Choral Society of Chicago at Orchestra Hall, December 12. Mr. Hadley is making his headquarters in Chicago for the present while directing rehearsals of his opera "Azora," to be produced at about the same time by the Chicago Opera Association. He has been in conference with O. Gordon Erickson, conductor of the Philharmonic Society, and has offered many valuable suggestions on the interpretation of the ode. Mr. Grainger is now on a recital tour for the beneft of the Red Cross, but during a recent visit to Chicago promised to return in time for the final rehearsal and the performance.

The soloists will be Margery Maxwell, soprano and member of the Chicago Opera Association; Gilderoy Scott, the English contralto, who will make her first appearance in Chicago on this occasion; Lambert Murphy, tenor, and a local baritone.

Among the unusual features of the performance will be a children's chorus of eighty from the Oak Park High School, of which Mr. Erickson is the musical director, to sing in the Hadley work, and a battery of bells and Deagan percussion instruments in the climax of the Grainger composition. These will be of the same order as were used in his "Nutshell Suite" last season. The orchestra, numbering fifty players, will be members of the Chicago Symphony Orchestra.

"Maritana" at the Strand

"Maritana" at the Strand

The Boston English Opera Company's offering this week was "Maritana," and as is now an unbroken rule, large houses witnessed each performance. Joseph Sheehan, Hazel Eden and Agnes Scott Longan sang the principal roles, winning the vociferous applause of the delighted auditors. lighted auditors.

Recital at American Conservatory

A recital of unusual interest and excellence was the one given this week by the American Conservatory in Kimball Hall. The recitalists were Ruth Ray, the young and talented violinist, and Leo Sowerby, the composerpianist. As is the general rule at these Saturday afternoon concerts of the American Conservatory, a capacity audience was on hand, which showed its appreciation of the two young artists by hearty applause. With Mr. Sow-(Continued on page 34.)

JULIA CLAUSSEN as "DALILA" METROPOLITAN

After the Big Second Act She and Caruso are Recipients of a Demonstration

What the Press Says:

She has a voice of uncommon beauty, and sings with more freedom of tone and with more vocal polish than most first class contraltos, and she is a notable addition to the already strong contralto section.—N. Y. Herald, November 24, 1917.

Claussen as "Dalila" makes debut—proves a singer of much charm. She and Caruso acclaimed after great second act. In a season thus far noteworthy for debuts of artists, the Metropolitan offered another last night, that of Julia Claussen—and it was not surprising that the Metropolitan chose to present her in the season's first performance of "Samson et Dalila." Splendid artist though she is, Mme. Claussen faced a herculean task. She sang her opening first-act aria with round, sympathetic tone and a freedom reflected in her composure. Mme. Claussen had not been ten minutes upon the stage before her qualities became apparent, and as the evening wore on her personal charm and artistry exercised their effect. After the big second act she and Caruso were recipients of a demonstration.—

N. Y. World, November 24, 1917.

It has been said that sopranos are born to act and contraltos to sing, and that may be very true, but what about mezzo-sopranos? There was one at the Metropolitan last night who seemed to be able to do both. Julia Claussen, a Scandinavian by birth, seemed to have all the requisites of a singer entrusted with this important operatic role. Mme. Claussen made her debut, but made it with such poise and presence that few were left to doubt that she had been rightfully chosen by director



Julia Claussen, who sang "Dalila" at the Metropolitan Opera

Gatti-Casazza to embody Dalila. In the trying time of the second act her voice was true and clear through a long period of recitative and aria. It was musical and voluminous, sending a searching melody to the furthest reaches of the great house. She was a heroic picture, too!—N. Y. Evening Sun, November 24, 1917.

Julia Claussen making her first appearance at the Metropolitan as the great Bible vampire gave a performance that was more than acceptable. She sang dramatically and pleasingly and displayed great allure by means of gesture. In the first act she melted at moments quite into the sensuous movements of the ballet.—
N. Y. Morning Telegraph, November 24, 1917.

Caruso Under the Spell of New Dalila.—A new Dalila in the person of Julia Claussen made a very favorable impression. Mme. Claussen is a familiar figure in foreign Opera Houses and has already been well received here in concerts and recitals. She is a valuable addition to the opera forces.—N. Y. Evening Telegram, November 24, 1017. November 24, 1917.

Mme. Claussen showed ample skill as an actress and abundant resources to realize the essentials of the character.—N. Y. Times, November 24, 1917.

Her singing displayed much tonal beauty and skill and taste in phrasing. A voice of native loveliness and extraordinary range,—V. Globe, November 24.

CARNEGIE HALL, NEW YORK

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CONCERTS IN GREATER NEW YORK

TUESDAY, NOVEMBER 27

Flonzaley Quartet Concert

The Flonzaley Quartet gave its first New York concert this season on Tuesday evening, November 27, at Aeolian Hall, before a large and representative audience. The highly artistic and finished work of this organization has established for it a large following of chamber music

At this performance the new viola player, Louis Bailly, appeared for the first time, taking the place of Ugo Ara, who is now in service with the Italian army. Mr. Bailly is a chamber music player of authority.

The program comprised Mozart's quartet in A major, Dohnanyi's quartet in D flat major, and Haydn's quartet in D major, op. 20, No. 4. The performances were supreme, affording the interested audience an evening of esthetic pleasure. The playing of the quartet, from beginning to end, was notable for precision, tonal beauty, evenness and balance, as well as musicianly intelligence. The high esteem in which the Flonzaleys were held heretofore has been greatly enhanced by this appearance.

Tina Lerner, Pianist

Tina Lerner, Pianist

Acolian Hall, New York, was well filled to listen to the playing of Tina Lerner, Russiau pianist, November 27. From many previous appearances in the metropolis, Miss Lerner has established a reputation for clean cut, spirited, controlled playing, and these qualities shone brightly at this performance. Her fine tone and touch were prominent in Mozart and Sgambati excerpts, while delicate outline was evident in the Schumann-Tausig "Contrabandiste." Borodin's "Au Convent" was played with descriptive power, and Rachmaninoff's "Polichinelle" with such brilliancy that an encore was demanded, "The Music Box," also Russian. This was inimitably played. Henselt's "Were I a Bird" and Chopin studies, all in the Godowsky paraphrase, were beautifully done. Liszt pieces, "La Legerezza," "Dance of the Gnomes" and "Campanella," closed an unusually enjoyable and successful program.

WEDNESDAY, NOVEMBER 28

Rudolph Reuter, Pianist

Rudolph Reuter, Plantst appearance in New York in a recital at Aeolian Hall, on Wednesday, November 28. The only criticism that might be made would be that he was too generous with his program, which began with Mendelssohn's prelude and fugue, op. 35, and two "Songs Without Words"; the whole of the second book of Brahms' fantasies, op. 116; the Schumann symphonic etudes, op. 13; and after that nine other shorter pieces, including the Liszt "Au bord d'une source" and "The Legend of St. Francis Walking on the Waves," not to speak of two or three encores.

Walking on the Waves," not to speak of two or three encores.

Mr. Reuter is a pianist of decided attainments. He has a technic equal to all the demands he makes upon it, and plays in a clear cut, effective manner which readily interprets his carefully thought out and musicianly conceptions of the various composers. The four Brahms fantasies were done with a special sympathy, and there were moments of true brilliance in the symphonic etudes. The smaller numbers were all effectively played, including John Alden Carpenter's "Potonaise Americaine" and two interesting compositions marked "new," an impromptu by Adolf Brune and "Avalanche" by Bernard Dieter. A good sized audience expressed its thorough approval of everything Mr. Reuter did. In this one appearance he established himself as an artist of parts, and he will be welcomed whenever he wishes to return. ever he wishes to return.

FRIDAY, NOVEMBER 30

New York Philharmonic Society

Max Bruch has been so long known to the musical world as a composer of choral works and violin concertos that everybody was agreeably surprised to hear that he had everybody was agreeably surprised to hear that he had recently finished a concerto for two pianos and orchestra. Saint-Saens, for instance, who is only three years older than Bruch, composed his violin and piano concertos more than a quarter of a century ago. Bruch made his great reputation as a composer many years before he gave the world a piano concerto. In fact, he has been reported as a composer who held the piano in very low esteem. This new concerto will neither add to greatly nor detract strongly from the reputation of Max Bruch. The same may be said of Chopin and his sonata for cello and piano.

Bruch seems to be at a loss for typical and very effective piano passages. Whatever may be the intrinsic musical value of the concerto, and it has much in the way of dig-Bruch seems to be at a loss for typical and very effective piano passages. Whatever may be the intrinsic musical value of the concerto, and it has much in the way of dignity and good workmanship, it is certainly not strikingly successful as piano keyboard material. There was not a passage heard which might not have been written seventy-five years ago. In other words, the manner of the music is old-fashioned, though the matter is thoroughly Max Bruch. Time and again the composer employs melodies and harmonies that are clearly of the same family as the melodies and harmonies of his famous violin concertos. Needless to say Max Bruch's orchestral accompaniment is of symphonic proportions. Frequently the pianos seem to be little more than decorations in the orchestral picture. The work is declared to be the result of impressions received during a visit to Italy. One movement represents a procession in Naples; another pictures the Italian spring; and another was inspired by the moonlight of the Mediterranean. The composer, though stimulated by the poetry and atmosphere of Italy, has expressed himself in music that is thoroughly German in breadth and power and essentially Max Bruch in general. The fughato of the first movement is as far from the Italian style as Cologne is from Naples. According to the program notes the composer gave the Misses Sutro the manuscript of the new concerto on April 2, 1915. The work was tried with the Berlin Philharmonic Orchestra on April 24 with the composer conducting. After a few alterations the completed work was given to the Misses Sutro on May 8. These two ladies, Rose and Ottilie Sutro, gave the first American performance of the work last Friday afternoon, November 30, at a concert of the Philharmonic Society in Carnegie Hall, New York.

With two such sterling artists at the pianos and with such an orchestra as that of the Philharmonic the work was heard under the best possible auspices, especially as the Misses Sutro had come direct from the composer himself. It was only natural t

Theodore von Hemert, Baritone

Theodore von Hemert, Baritone

Theodore von Hemert, the Dutch baritone, gave a recital for the benefit of the Netherland Benevolent Society of New York, under the patronage of Her Majesty the Queen of Holland, on Friday evening, November 30, at Aeolian Hafl, New York. A good sized and representative audience attended.

Mr. von Hemert, who has been heard in recitals in the metropolis during the past few seasons, was in fine voice. His singing was greatly admired and he was rewarded with liberal applause. He sang three groups of songs, comprising "La Procession." Franck; "Romance," Debussy; "Roses d'Hiver," De Fontenailles; "La vague et la cloche." Duparc; "Clair de Lune." Fauré; "Chant de Méphistophéles," Moussorgsky; Strauss' "Allerseelen" and "Zueignung"; "Ein Weib. Sinding; Loewe's "Der Woywode" and "Hochzeitlied"; Vanderpool's "I Did Not Know," "Design" and "Ev'ry Little Nail"; "A Little Dutch Garden," Loomis, and "Zonnelied" (in Dutch) by Van Rennes.

Jacques Jolas assisted with two groups of piano solos, Chopin's etude, op. 11, No. 12, nocturne and polonaise, op. 53; Brahms' intermezzo in A flat and rhapsody in E flat, Liszt's "Waldesrauschen," and "La Campanella" by Paganini-Liszt.

op. 53; Brahms' in E flat, Liszt's "Wa by Paganini-Liszt.

Gabrielle Gills, Soprano

Gabrielle Gills, Soprano

That Gabrielle Gills has created a regular public for herself in New York was evident from the large house which greeted her at Aeolian Hall on Friday afternoon, November 30. Her program began with "Larghetto de Suzzane," Handel, followed by "Ariette de la Foli," by Rameau. and "Chanson ancienne de Charles d'Orleans," the violin obligato played by Reber W. Johnson. Then she sung French songs by Fauré and some of his contemporaries, and a group made up of songs by Borodine and Grechaninoff, Blair Fairchild's "A Memory," and "The Bird," by Dwight Fiske.

Mme. Gill's art is exquisite, and her interpretation of the music to which she confines herself of the very first order. Her voice is pure and splendidly handled and she is wise enough never to put too heavy demands upon it.

Everything was carefully chosen and finely done. At the end three numbers had to be added. Richard Hageman was at the piano. The nature of the program, with its many songs having accompaniments of a truly symphonic character, made his task an especially arduous one, and it was a delight to listen to the supremely artistic way in which he accomplished it.

Humanitarian Cult

A delightful evening of music was offered at the eighty-ninth meeting and concert of the Humanitarian Cult at Carnegie Hall, New York, on Friday evening, Novem-

Carnegie Hall, New York, on Friday evening, November 30.

Cecil Arden's appearance aroused much interest, not only because she is a member of the Metropolitan Opera Company, but also because she is a pupil of Maestro Buzzi-Peccia, the teacher of Alma Gluck and Sophie Braslau. Gatti-Casazza made no mistake when he engaged the American singer for this season. Miss Arden's beautiful rendition of the famous "Samson and Delilah" aria was therefore not surprising. Her warm, colorful contralto is of considerable power and she sang with skill. In a word, Miss Arden's voice has been carefully developed by her teacher. Her high notes are delightfully round and certain, while her lower tones are noticeably mellow and pleasing. After the "Mon cœur l'ouvre à ta voix" aria, she was so tremendously applauded that she had to sing an encore, a popular aria from "Carmen." Of the second group, "La Morenita," Buzzi-Peccia, was the most enjoyed. Maestro Buzzi-Peccia accompanied Miss Arden at the piano.

at the piano.

James Stanley's singing disclosed a bass-baritone voice of admirable quality. He showed an excellent knowledge of oratorio style in Hundel's "Hear Me, Ye Winds and Waves," which was followed by "Honor and Arms." The songs that came later brought down the house. These were Kipling's "Rout Marchin'," Stock, and "When the Boys Come Home," Speaks. As an encore he sang "On the Road to Mandalay." Mrs. Stanley gave artistic accompaniments.

ments.

The chairman introduced Evelyn Starr as "one of the greatest violinists of the world." This young Canadian is a pupil of Leopold Auer. Her tone is rich and full and she plays with fine feeling and varied coloring. In the "La Folia," Corelli, she displayed skilful technic. In the smaller pieces like Drdla's "Souvenir" and the Couperin-Press "The Little Windmill," she was particularly delightful and continating. captivating

Josef Adler assisted at the piano. A large audience was

SATURDAY, DECEMBER 1

Jascha Heifetz, Violinist

When a new artist can attract a sold out house here, at his second recital, the worth of such performer is a fact which proves itself. Such was the case in regard to Jascha Heifetz, the extraordinary young Russian violinist, who gave his second recital at Carnegie Hall, on Saturday afternoon, December 1. Not only were there as many chairs on the stage as that space would hold, but by the time the concert began many a disappointed music lover had been turned away, unable even to gain admittance. The program opened with the Handel sonata in D major, and those same remarkable qualities which aroused the unbounded admiration of press and public at his earlier appearance, were again in evidence in Heifetz's playing. The wonderful tone, impeccable technic, and masterful interpretative ability which mark him as a supreme master of his intrument were shown in his performance of the of his infrument were shown in his performance of the Saint-Saëns concerto No. 3, in his reading of the Bach chaconne (a deep and powerful message as voiced by the young genius), a Wagner romanze, a Tschaikowsky schetzo, "Un poco triste" of Josef Suk, and a Wieniawski

scherzo, "Un poco triste" of Josef Suk, and a Wieniawski polonaise.

Throughout the program Heifetz, refused to give an encore, although recalled to the stage many times. At the close, however, he consented to play an extra number, whereupon his audience called him forth again and again until he had added two more encores. Even then his enthusiastic auditors were loath to leave the hall, although the piano had been closed and the stage darkened. With shouts and prolonged applause, they succeeded at length in inducing the violinist to give just one more.

Andre Benoist, as usual, furnished excellent piano accompaniments, adding thereby to the general artistic stature of the program.

Heifetz will make his next New York appearance at the Biltmore Morning Musicale of Friday. December 7, the other artists on the program being Frances Alda, and Leopold Godowsky. His next New York recital will take place on Tuesday afternoon, January 1, at Carnegie Hall.

Elisa Tavarez, Pianist

Elisa Tavarez, pianist, for her recital in Aeolian Hall, New York, on Saturday afternoon, December 1, chose a program whose beauty and variety held her hearers' in-terest to the end. Bach was represented in the opening

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number. Mme. Tavarez played his "Fantasie Chromatique" with a delightfully crisp and delicate, yet firm, touch, making the many figurations of crystalline clearness. In the following fugue the entrance of the theme in the different voices was marked with equal clearness, her renditions showing the pianist an intelligent and thoughtful interpreter of the great master. Next followed the sonata "Appassionata" of Beethoven, which was played with a dignity befitting its content and a technic ample for all requirements. One noted especially in the andante the beauty of her tone in the finger singing of the noble theme. Her fine feeling for rhythm was one of the beauties of her brilliant rendition of the closing allegro.

In her presentation of the French group Mme. Tavarez was specially happy. A "Legende" by Chaminade was played charmingly. Saint-Saëns "Allegro Appassionato" further displayed the brilliancy of her execution, and was enthusiastically received. The Chopin numbers were "Variations Brillants," "Andante Spianato" and grand polonaise, pieces less frequently heard than the Chopin compositions chosen by many recital givers, and justifying fully Mme. Tavarez's choice. Chopin must have composed the "Spianato" in an hour of exaltation. Its atmosphere of almost religious calm, its exquisite fragility, the pianist caught and recreated for her audience, proving herself poet as well as pianist. With the big polonaise the andante proved a tremendous contrast, of which the force was fully appreciated and presented.

The closing group comprised an "Intermezzo" by Le-

proved a tremendous contrast, of which the force was fully appreciated and presented.

The closing group comprised an "Intermezzo" by Lemaire, whose double-thirds flowed clear, quick and even from the player's fingers. "Thema Studio," by Thalberg, with its long-continued tremolo, and the Liszt rhapsodie, No. 8, which closed the program, were played with a style and brilliancy which demanded an immediate encore. Combined with her big technical equipment, Mme. Tavarez's personal charm, her gracious dignity and sincerity, her poise and her ease of manner add in no small degree to the pleasure in hearing this brilliant and gifted pianist. The audience was of good size, and testified its appreciation with generous and enthusiastic applause.

Louis Graveure, Baritone

If Louis Graveure, Baritone

If Louis Graveure is going to give as many encores as his audience compelled him to give last Saturday night, December I, at his recital in Aeolian Hall, New York, he will have to adopt the Sousa's band plan of announcing a short program with the expectation of lengthening it with extra numbers. In justification of the singer, be it said that he repeated his songs only when it was evident that the applause could not otherwise be stopped. The first group was announced as German songs sung in English. They were "At Night," Cornelius; "The Pilgrim," Schubert; "March Violets," Schumann; "How Can We Keep Secret Our Love?" Strauss. The second group consisted of six Irish songs, newly arranged by William

Arms Fisher and sung for the first time on this occasion, "Silent, O Moyle," "The Blatherskite," "The Sedges," "The Leprehaun," "May-Eve," "I Love the Din of Beating Drums." These were particularly well received. Several of them were repeated, and a song by Treharne was added. The third group was selected entirely from French composers, as follows: "La Caravane," Chausson; "L'Eau," Koechlin; "Le Charme," Chausson; "J'ai de aux écoles," Paladilhe. These were tumultuously applauded. For a man who was so extensively advertised as a Belgian a few months ago, Louis Graveure's improvement in French diction during his sojourn amid the Hebraic and Teutonic influence of New York has been truly remarkable. His English diction, too, rings more of Resent street and Piccadilly than of Antwerp and Ostend. He is evidently an accomplished artist. Not a word was lost in the first performance of six new songs by O. G. Sonneck, "July," "To Her I Lost," "Love's Conquest," "The Nightingale," "The Dying Soldier," "Summer Midday." In this group too a repeat was necessary. In the last group the singer seemed to take especial pleasure. He certainly gave pleasure to his hearers and presumably to the composers who were announced as American women. The names of the songs, which received their first performance on this occasion, and of the composers, were "Serenade," Alice Barnett; "Taps," Rosalie Hausmann; "I Shall Not Care," Lucile Crews; "My Menagerie" and "Your Kiss," Fay Foster. Louis Graveure not only visibly affected his hearers with several of his serious songs, but made the entire audience laugh on several occasions.

New York Symphony Orchestra

New York Symphony Orchestra

Walter Damrosch had an ideal program for the concert of the New York Symphony Orchestra at Carnegie
Hall on Saturday evening, December I—the Tschaikowsky
"Pathetic" symphony and the same composer's piano concerto in B flat minor, with Rudolph Ganz as soloist. The
orchestra had been increased to one hundred men and the
performance of the symphony was effective, especially the
bravura rendering of the third movement, which Mr. Damrosch took at a headlong pace never before heard by mortal
ear, though he slowed down the second movement so as
to keep the balance even.

Rudolph Ganz is one of the most dependable of pianists. With his name on the program, one can always await
a thoroughly satisfactory, musicianly reading of whatever
work he is scheduled to play. Saturday night was no
exception to the rule. Mr. Ganz played with tremendous
vigor and dash in the first and last movement and a delicate grace in the second. The final movement in particular, taken very fast indeed, aroused the audience to a high
pitch of enthusiasm and won for him a great many thoroughly deserved recalls.

On Sunday afternoon, at Aeolian Hall, the symphony

oughly deserved recalls.

On Sunday afternoon, at Aeolian Hall, the symphony was repeated, and Mr. Ganz again appeared as soloist, but with a different work. Those same sterling qualities

which marked his playing in the Tschaikowsky number were again in evidence in the Beethoven concerto in E flat, familiarly known as the "Emperor." At the close, the delighted audience gave a demonstration which amounted to an ovation, the pianist being recalled to the stage again and again.

Symphony Society's Children's Concert

The Symphony Society of New York, Walter Damrosch, conductor, gave its second children's symphony concert at Aeolian Hall, New York, Saturday morning, December I. The concert was attended by a large audience, the greater part being children, who manifested great interest throughout the performance. Preceding each number, Mr. Damrosch explained and illustrated the range, color, etc., of the various woodwind instruments of the orchestra, calling to his assistance several of the members of the orchestra, who demonstrated to the delighted audience the possibilities of these instruments.

The program comprised the march from the "Lenore"

The program comprised the march from the "Lenore" symphony by Raff; two intermezzi from "Carmen," Bizet; "Allesretto Grazioso" from symphony, No. 2, in D major, Brahms; and "Beauty and the Beast," from Ravel's "Mother Goose" suite.

SUNDAY, DECEMBER 2

Arthur Friedheim, Pianist

Arthur Friedheim, Pianist

The sixth of a series of piano recitals being given by Arthur Friedheim took place on Sunday afternoon, December 2, at the Princess Theatre, New York, and proved unusually interesting. Mr. Friedheim opened the program with a discourse on "Liszt, the Abbé," following this with Liszt's "The Fountains of the Villa d'Este" and "Sposalizio," again proving his right to be classed as one of the leading exponents of the works of Liszt. In the rendition of Beethoven's sonata, op. 26, in A flat, he revealed deep musicianly qualities. Henselt's "If I Were a Bird" was played with beautiful quality of tone and coloring, as was the group of Chopin numbers, including preludes in A, B and B flat minor, etude on black keys and polonaise in A flat.

Mr. Friedheim closed the program with Liceta.

Mr. Friedheim closed the program with Liszt's legends, "St. Francis of Assisi Preaching to the Birds" and "St. Francis of Paolo Walking on the Waves." He was recalled many times before the applause subsided, and responded with three encores, two of which were Liszt's rhapsodies Nos. 2 and 6.

New York Philharmonic Orchestra

There was something to please every one at the Sunday afternoon concert of the New York Philharmonic Orchestra at Carnegie Hall, December 2. The orchestra played

ASTHAIS IN "THAIS"

ESTER **FERRABINI** PRIMA DONNA SOPRANO

Excerpts from the Pacific Coast criticisms of her appearances with the La Scala Grand Opera Company.

AS FLORIA IN "TOSCA"

AS FLORIA IN "TOSCA"
BY WALTER ANTHOMY

Perrabini's performance of the role of Floria was more than operatic. It was dramatically splendid.

And to return to Mme. Ferrabini, her work showed the quality of the real artist, for it grew in beauty and excellence with the passing of the scenes. She has what few prima donnas possess, a soul that is in command. She does not show all her pearls at once, but reserves the best for the last.—San Francisco Call, October 23, 1917.

Descriptions Brown.

By GILBERT BROWN

By GILBERT BROWN

Ester Ferrabini made a stunning impression as Floria in "Tosca."

Seemingly tremendously tall, she has the beauty of Minerva and nearly the grace of that goddess. Her dramatic interpretation of the role was splendid, particularly in that she managed somehow to "get over" the footlights the essential fineness and faithfulness of Tosca—an impression one too rarely obtains from a performance of the opera. Vocally she was adequate to the demands of the role at every point. Her voice is big, warm and beautifully clear.—Morning Tribune, Los Angeles, Cal., November 13, 1917.

By Florence Lawrence

By FLORENCE LAWRENCE

By FLORENCE LAWBENCE

. Ester Ferrabini, young, slender and heautiful, made a convincing figure in the tile role. She was garbed with magnificent taste throughout the opera, and sang and acted the role magnificently.

Ferrabini sang the beautiful "Vissa d'arte e d'amor" with rare fluency and passion.

—Les Angeles Examiner, November 13, 1917.

AS CARMEN IN "CARMEN"

By GRACE KINGSLEY

Her voice is consistently expresnever failing in the interpretation of
shade of feeling which the part calls

Mme. Ferrabini dressed her
in especially good taste.—Los Angeles
Times, November 21, 1917.

By FLORENCE LAWRENCE

. . . Ester Ferrabini is deserving of our affection because of the wholesome

manner in which she entered into this scene. She sang the title role with a typical cigarette girl manner—that is if those Spanish Gipsy cigarette girls may be said to have had a manner. Vocally and pictorially she was splendidly cast.

She sang the Habanera with much dash, and in the castanet dance with the trumpets off stage she was in her most seductive mood—Los Angeles Examiner, November 21, 1917.

. . Ester Ferrabini . . presented the rather worn-edged role with all the voluptuousness, deviltry, coquettishness and warm passion that one associates with the name. . . Ferrabini . . was the breath-taker of the evening. Her acting was worthy of any "legit" stage star. Hands, shoulders, eyes, eyebrows and even mouth are used with remarkable effect. . . . San Francisco Chronicle, October 23, 1917. even mouth are effect. . . - Sa October 23, 1917.

AS THAIS IN "THAIS"

By FLORENCE LAWRENCE

By Florence Lawrence

. Ester Ferrabini, with blonde coiffure and daring costumes, made an alluring and beautiful Thais. The thrilling
beauty of her interpretation of the arias,
and concerted numbers with Valle, who
sang the Monk, and with Sinagra, as
Nicias, was a triumph of vocalization.

. She was at all times a striking
picture in the forefront of a dramatic
spectacle of much interest.—Los Angeles
Examiner, November 17, 1917.

AS LEONORA IN "IL TROVATORE"

. . . Ferrabini does not have to act Leonora. By virtue of race, beauty, dignity and charming womanliness the prima donna is the ideal noble lady of medieval Italy.—The San Francisco Call and Post, October 29, 1917.



AS FLORIA IN "TOSCA"

Becthoven's "Prometheus," overture, a Haydn symphony in D major, Elgar's "Enigma" variations and the second "L'Arlesienne" suite by Bizet. Helen Stanley was the soloist, singing Mozart's "Voi che sapete," and a seldom heard aria, "Les Regrets," from "Le Tasse" of Godard. Miss Stanley, in good voice, was heard to advantage in both numbers. Mozart's aria perhaps serving best to show the unusually sympathetic quality of the voice and her superiority as a vocalist.

The principal interest in the orchestral part of the program went to Elgar's Variations, which had not been heard here for some time. They were played with exemplary finish and precision, and exhibited once more the English composer's power over the variation form, with which he has frequently experimented.

Joseph Bonnet, Organist

Joseph Bonnet's fourth organ recital in the ballroom of Hotel Astor, New York, on Monday afternoon, December 3, proved to be the most attractive of all his historical series thus far, if the size of the audience was a criterion.

3, proved to be the most attractive of all his historical series thus far, if the size of the audience was a criterion. The program had for its first item Mendelssohn's first sonata. Mendelssohn is always Mendelssohn no matter what form he chooses to write in. Admirable as this sonata may be its style is not of the grand organ school. Joseph Bonnet made the most of its melodic beauty and romantic spirit. Brahms was represented by three choral preludes. Liszt's fantasic and fugue on the chorale, "Ad nos ad salutarem undam," reveals the hand of its composer in every measure. If ever there was a composition which proved that its author was more than a pianist, this is the work. Liszt, the pianist, has obscured Liszt, the composer, for a long time. And the fame of Liszt, the pianist, has often lent a fictitious value to unimportant works by Liszt. This prelude and fugue, however, is a magnificent composition, containing among its other merits the germs and suggestions of musical ideas used later by Wagner in his "Ring" and in "Parsifal." It is very effective organ music in addition, and never suggests that the composer was a pianist. Thirdly, it is Liszt himself from beginning to end. No wonder Saint-Saëns pronounced it "the most extraordinary piece ever written for the organ." It in no way clashes or competes with Bach's work, which is of an entirely different school. It is possible that in time this clashes or competes with Bach's work, which is of an en-tirely different school. It is possible that in time this splendid example of Liszt's genius as an organ composer will be played when his piano compositions are oldfashioned.

an extra number Joseph Bonnet played an andantino As an extra number Joseph Bonnet played an andantino by Chauvet, who was Guilmant's predecessor at La Trinité. The program ended with three pieces by Schumann: canon in B minor, fugue on the letters B A C H and sketch in F minor. The organist was compelled to play again. He gave a brilliant and dashing performance of his own "Variations de Concert."

CHICAGO LETTER

crhicago Lettter

(Continued from page 31.)
erby, Miss Ray played the Grieg F major sonata for violin and piano, the Franck A major sonata, "The Gentle
Maiden" (Cyril Scott) and a group of three Grainger
numbers, besides the gavot and rigadoon from Sowerby's
"Dance Pieces." Miss Ray and Mr. Sowerby played exceedingly well together, displaying their admirable qualities to excellent advantage. Both have studied at the
American Conservatory and are good examples of the
excellence of the work accomplished at this well known
institution. This was Mr. Sowerby's farewell recital, as
he leaves to join the colors next week.

Litta Mabie Bach in Demand

Litta Mabie Bach has been engaged by Morgan L, Eastman to appear as soloist with the Edison Symphony Orchestra at Orchestra Hall, January 3. At Mr. Eastman's special request, Mrs. Bach will repeat the aria, "Vissi d'Arte," from "Tosca," in which she scored a great success at her recent appearance with Dunham's Philharmonic Orchestra at the Illinois Theatre. She will also be heard in a group of songs, accompanied by Mrs. Herman Devries.

Knupfer Studios' Recitals

At the weekly children's class recital given under the direction of Magdalen Massman on Saturday, November 24, at the Knupfer Studios, an interesting program was presented by Rene Krupnick, Rose Stone, Lila Anderson, Fannie Berlitscheimer, Alice Kavanaugh, Carmen Alvarez, Bertha Garland and Nellyrose Westerheide. An important factor in the curriculum of the Knupfer Studios is the master class recital by Mr. Knupfer's artist-pupils, presented every Tuesday afternoon. The last program resented every Tuesday afternoon. The last program rendered contained numbers by Franck, MacDowell, Schutt, Chopin and Liszt, played by Polly Gorts, Loula Schneidt, Sophia Grosbernd, Myrtle Peterson, Anna Dase and John Wiedhirn. Wiedhirn

Civic Music Association Plans

The Civic Music Association of Chicago has been in-The Civic Music Association of Chicago has been instrumental in arranging a Christmas concert at the Great Lakes Naval Training Station to be given by the Chicago Symphony Orchestra and the Apollo Club. More money is needed to buy song books for the soldiers and sailors, to buy band music and band instruments for the new bands that are not yet fully organized, and to maintain the song leaders in the camps. The association is planning a special benefit concert to be given in Orchestra Hall on the evening of Wednesday. January 6. when the public will have an of Wednesday, January 9, when the public will have an opportunity to become shareholders in the work.

Jacobson and Philharmonic Orchestra at Blackstone

With his admirable qualifications and brilliant interpreta-ons, Sascha Jacobson established an enviable place for

himself in the public's favor. Mr. Jacobson is a violinist with much to recommend him and one whose work is a great joy to the ear. This writer heard the young artist in the Mendelssohn E minor violin concerto, which was exquisitely set forth, bringing into display a tone of beautiful quality, large and round, and abundant technic. Besides, Mr. Jacobson is possessed of the seriousness and intelligence necessary to make a pleasing violinist. He was accorded a rousing reception, which was justly deserved. Later he rendered the Saint-Saëns introduction and rondo capriccioso.

One of the most notable features of the work of Ar-

and rondo capriccioso.

One of the most notable features of the work of Arthur Dunham's Philharmonic Orchestra at this concert was the steady and excellent support given the soloist, and it is in this respect that the orchestra showed its greatest improvement. Conductor Dunham led his men through a stirring reading of the overture to Weber's "Der Freischutz," a reading which would have done credit to many an older organization. After the intermission, Liszt, Herbert and Wagner numbers were played.

Elman Heard at Orchestra Hall

Elman Heard at Orchestra Hall

A great proof of the esteem and favor in which Mischa Elman is held in Chicago was the crowded house and the tumultuous applause which greeted him at Orchestra Hall. There can be no doubt as to the popularity of this great artist and the steady increase in his hold on public favor. A well arranged program was presented in Elman's most convincing style with each number heightening the enthusiasm of the audience. He offered the Vivaldi Nachez Gminor concerto, the Lalo "Symphonie Espagnol," the Haydn sonata No. 2 in E major, several smaller numbers by Elman, Albeniz-Elman, Schumann-Vogrich and Brahms-Joachim, and the Paganini "I Palpiti," besides added numbers. Philip Gordon played admirable accompaniments.

Theodore Spiering's Excellent Recital

Theodore Spiering's Excellent Recital

What was announced as Theodore Spiering's only appearance in violin recital this season took place at Cohan's Grand before a goodly and enthusiastic house. Judging from the success of this eminent artist, there is no doubt but he will be heard again in Chicago, where he is held high as an earnest, thorough musician by connoisseurs. Some remarkable violin playing was given by Mr. Spiering in the last group of his program, which was all that could be heard by the reviewer. Considered in America, as well as Europe, one of the masters, Mr. Spiering easily lived up to his reputation by his authoritative and well-rounded readings of the Karganoff-Hartmann "In the Gondola," Tschaikowsky-Hartmann's "Humoresque," the aria from Hartmann's suite op. 27, Burleigh's "Ripples" from "Six pictures," and a polonaise by Ferdinand Laub. Such excellent playing as Mr. Spiering accomplished deserved the respect and admiration of his audience, which he had throughout the entirety of his program.

Jeannette Cox.

GIULIO GRIMI WINS GHIGAGO

AS FOLCO IN "ISABEAU" **EDGARDO IN "LUCIA"** RADAMES IN "AIDA" CAVARADOSSI IN "TOSCA" and RODOLFO IN "BOHEME"

AS FOLCO IN "ISABEAU"

Chicago Herald, November 13, 1917:

The principal surprise of the production was the improvement in the singing of Mr. Crimi, the Folco of the cast. Often he sang with moving beauty of tone and with more conviction than he had demonstrated last winter.

Chicago Tribune, November 13, 1917:

Those able to remain till the end said that, as the opera drew to its close, Mascagni was kinder to her than in the beginning, and that both she and the night's tenor, Crimi, found matter to enthuse them in their work and the audience in its response. Crimi, in the earlier acts, kept the promise which had been made for him of marked improvement over last season. His singing in the first act was the best he had done in the Auditorium since his "Celeste Aida" a year ago last night. His voice seemed bigger, brighter, clearer. And he was ill—so ill that he would gladly have given up his place, even in an opening, had anybody else known the role.

Chicago Examiner, November 13, 1917:

Chicago Examiner, November 13, 1917:
Folco (Crimi) had his big dramatic moment when from the castle terrace he alone dares to gaze upon the princess riding below, and Crimi gave this big scene with splendid feeling for its dramatic power.

its dramatic power.

Chicago Evening Post, November 13, 1917:
Mr. Crimi showed again that he has distinctly improved, and it was a pretty stiff task for him to follow the heavy declamation of the Mascagni opera of the night before with the sustained cantabile of Donizetti. However, he sang it better than he ever has before. There are some uneven places yet for him to amooth up, but he is evidently on the road.

Chicago Daily News, November 13, 1917:
Giulio Crimi as Folco also deserves to be commended for his fine singing and for his good acting.

AS EDGARDO IN "LUCIA"

Chicago Tribune, November 14, 1917:
Crimi again, as in Monday's "Isabeau," exposed incredible improvement over anything he did in last season's appearances. His voice sounded youthful and clear, and he indicated emotions casily and sanely. He blurred his tones now and then, as when he first came to Chicago, but did so less often and less grottesquely. He did so well in his part that he held the better part of his audience into the last act; and this, in "Lucia," is an achievement for any tenor.

Chicago Evening Journal, November 14, 1917:
Crimi has done wonders with himself and his voice since the season closed last winter. He is one year older, and his voice is about ten year under the season closed last winter. He is one year older, and his caidulated shout, he disappeared. His voice last night, even considering the best physical condition in the beginning, was was not in the best physical condition in the beginning, was word in singing, closed up the shop and gone home. If all this had not happened, or if the chance for such singing had come anywhere else in the opera, Crimi would have had something of a triumph on his own hook. As it was, he came near to it.

cago Examiner, November 14, 1917: rimi sang with fire and passion, especially in the duct with ia in the first act, and again in his scenes with Henry.

Lucia in the first act, and again in his scenes with Henry. Chicago American, November 14, 1917:
Giulio Crimi succeeded Nadal as Edgar, for which heaven be thanked. In spite of his trying role of Monday evening, the young tenor was in excellent voice and sang and acted very well. Chicago Evening Post, November 14, 1917:
Mr. Crimi showed marked improvement both in his singing and in his action. In this column it has been said many times that this young man had the real stuff in him, and only needed the right kind of work to bring it out. He evidently has been putting in his time to advantage, for his voice was richer in quality, firmer, more resonant, and given with greater confidence. If he does his other parts in the same way that he sang last evening, he will add real strength to the company.

AS CAVARADOSSI IN "TOSCA"

Chicago Tribune, Notember 20, 1917:

Chicago Tribune, November 20, 1917:
You will, if Campanini puts on the opera again, be repaid for going if he is the Scarpia and if Crimi is the Mario. The latter was as good in the part last night as he was bad last var, when he sang it with Farrar; and he put beauty and a throb into the aria of the final act, winning a reaction from the crowd which would, had Sturani given in, meant a deserved repetition. I have heard Caruso sing this with far less loveliness and power.

repetition. I have heard Caruso sing this with rar new repetition. I have heard Caruso sing this with rar new ness and power.

Chicago Daily Journal, November 20, 1017:

The requirements for a good Cavaradossi are not so exigent. The proprietor of this role must be able to sing two tenor arias well, one in the first act, the other at the beginning of the third. He must know how to paint three wounds on his forehead and temples in the second act while he is shouting in simulated anguish off stage. Crimi did better than this, because he added a pallor to his cheeks, though not to his neck, a feature that all tenors do not have time to complete. Then if he has a reasonable amount of good looks and taste in dress and can comport himself in an engaging manner, he becomes an ideal Cavaradossi.

all tenors do not have time to complete. Then if he has a reasonable amount of good looks and taste in dress and can comport himself in an engaging manner, he becomes an ideal Cavaradossi. It was all a simple matter for Crimi. He has taken the pains during the summer to transform a good untrained voice into a good singing voice. He has energy and youth, aspiration for dramatic heights and common sense. The result was that his Cavaradossi was the best one that has walked the boards of the Auditorium since Chicago organized a permanent opera company. Chicago Evening Post, November 20, 1917.

Mr. Crimi added another fine performance as Cavaradossi, singing with fervor and excellent vocal control and playing his part with understanding. This young man is evidently finding himself and showing his true quality. The audience gave him so much applause after his aria in the last act that he was almost compelled to repeat it, and he is to be commended for his good taste in resisting for the sake of the drama, this most alluring of all temptations for the artist. If he continues to improve, as he bids fair to now, he will become a distinguished artist.

AS RADAMES IN "AIDA"

AS RADAMES IN "AIDA"

Chicago Daily Journal, November 31, 1017: The single change in the "Aida" cast over the performance

of last week was that Giulio Crimi took the place of Leone Zinovieff in the role of Radames. On an offhand estimate the improvement in this section of the opera was some 400 per cent. He is a good tenor for Italian roles comparatively and absolutely. A good proportion of the season's tenor characters have fallen to him, and unless some of the artists cast for the French operas hurry up their coming, he is due to have a good many more. Thus far the more he has had to do, the better he has sung. He has temperament and fire, and he has made himself into a very good singer from the technical standpoint. Chicago Daily News, November 21, 1017:

This necessitated a hurried substitution last evening from the scheduled production of "Isabeau" to that of "Aida," with the same cast which was listed at its former presentation, with the exception of Crimi as Radames instead of Zinovieff. This was in some respects an improvement, for while the Italian tenor is only slightly bigger in stature than his Russian colleague, he has a more robust tenor voice and also a greater operatic routine.

Chicago Evening Post, November 21, 1017:

"Aida," which had to be substituted for "Isabeau" on account of Campanini's cold, he being the only conductor who knew the acore, was given a spirited performance with the same cast as last week, save that Mr. Crimi sang Radames. This gave him another busy two days, as he sang Cavaradossi the night before, but he is getting his voice under such control that he sounded entirely fresh and sang excellently.

AS RODOLFO IN "BOHEME"

AS RODOLFO IN "BOHEME"

Chicago Tribune, November 23, 1917:

Crimi, whose Rodolfo with Farrar last winter was atrocious, put another success to his credit in last night's revival. He has been the most industrious victim of Vix's slow voyage, with three big parts in four nights; but he was fresh, bright and sincere, and made good in every scene.

Chicago Evening Post, November 23, 1917:

Mr. Crimi again gave gratifying proof of the study he must have put in last summer during the vacation time. He is finding himself vocally, singing with a freedom and confidence that render it possible for him to make his natural gifts of voice count and going right ahead with each performance. But there is still a but. If he wishes to produce the full impression on the American public he must give serious attention to the subject of clothes.

Chicago Examiner. November 23, 1017:

Chicago Examiner, November 23, 1917:
Giulio Crimi singing of his poet's love with an astonishing improvement over last year.

Apropos of this young tenor's performance last year I wrote that his "Racontar" had been encored by the order of the

claque.

This year his delicacy of the celebrated excerpt was so finely toned, so cleanly sung, that the spontaneous applause of the whole house warranted an encore, which, however, Crimi did not take.

not taxe. Chicago Daily Journal, November 23, 1917:
Crimi is rapidly becoming the one great reliance of the company in the tenor roles, Italian section. He could have repeated "Che gelida manina" with unanimous consent last night if he had desired. It was good singing, though hardly better than some of the other sections.

For Concert Dates, Address Concert Bureau, JULIUS DAIBER, Auditorium, Chicago, III.

AN AUTO INTERVIEW

By Signor A. Buzzi-Peccia

What is an interview?

Nothing else but an artist talking about himself. (The Lord only knows how much the artists enjoy it.)
The only difference between an auto interview and a regular one is that in a regular one the artist talks about himself to a gentleman, who often listens attentively but reports to the newspaper many things which the artist never said. Often it seems to the artist that he is reading an interview given by some one else, so little is left of his original interview.

Finding myself comfortably seated in my beautiful

Finding myself comfortably seated in my beautiful studio (interviewing style) in my duplex apartment, at 33 West Sixty-seventh street, I asked myself if I might spare a few minutes of my precious time (?) for an interview about my artistic activities as a vocal teacher and a composer—two musical elements which the good public cannot easily reconcile. I will allow Mr. Self to interview Mr. Ego.

All was silence—not the smallest B flat or whispered

All was silence—not the smallest B flat or whispered low G troubled the serenity of the air—no teaching—no composing—no discussions regarding new vocal discoveries; just a moment of complete relaxation.

Mr. Self started at once with his pet question, "How can one be a composer and a vocal teacher at the same time?" I knew that question was coming. It is the result of the general impression that any one who is connected in any way with some branch of music can become a composer—excepting a vocal teacher! A similar impression exists that any kind of a singer can be considered a natural vocal master, a throat specialist, a psychologist—even a chiropodist. But it is hardly believed to be possible that a musician can be a vocal teacher.

teacher.

"That is indeed a strange point of view."

I agree with you, but there are so many strange ideas regarding vocal teachers that one more or less makes very little difference.

"So what are you, a vocal teacher who became a composer, or vice versa?"

Neither one nor the other. I am both.
"Even as you have two names?"

Exactly! While Buzzi was studying composition at the Royal Conservatory of Music in Milan, Peccia was learning the fundamentals of vocal teaching at home.

I accomplished my study as a composer in Milan in

learning the fundamentals of vocal teaching at home. I accomplished my study as a composer in Milan in the same school with Puccini, Mascagni, Giordano, etc. Then, later in Paris, where I studied under Massenet and Saint-Saëns, I composed songs, piano pieces and symphonic poems which have been performed with success at La Scala in Milan, at the Lamoreaux Concerts in Paris and in London, also a musical comedy revue which ran for three hundred performences in Milan, under my nom de plume (which I used while musical editor of a humorous paper—the terror of the singers). My opera, "Forza d'Amore," has been performed at the Royal Theatre in Turin and conducted by Toscanini with success. I myself have conducted several operatic seasons.

In Italy, I was considered among the best musicians of the time, not only by the public, but by great musicians, such as Verdi, Boito, Saint-Saëns, etc., and all my colleagues.

wy colleagues.

Verdi, who endorsed me as a musician and vocal teacher, said, when I left, "I endorse you with great pleasure, for I know you will do honor to our country abroad—but I think you are making a mistake not to stay here." However, I came here. I believed that there were greater opportunities in this land of liberty, and it has been proved true by the very kind treatment I have received from every one, so much so that I have remained here and now consider myself an American and America my country of adoption.

As to my vocal teaching, the story is a very simple

As to my vocal teaching, the story is a very simple and short one. I might say that I am a born vocal teacher, my father being one himself, of the old Italian school, who gave to the stage many of the stars of his

I came into the singing world from the day I was born—among scales, grupettos, arpeggios, tenors, bassos and sopranos of all kinds. I might say that I have heard a full generation of singers. I have been

that time, there were not so many vocal discoveries, but there were many singers who could sing beautifully. People who study with me say that I

People who study with me say that I am a "wizard." Nothing of the kind! I have half a century of good experience, and that is all!

experience, and that is all!

"And how do you manage to get such suitable lyrics for your songs?"

As for French and Italian, very often I write my own lyrics, and I find it a very delightful pastime. As for my English verses, I have found a wealth of beautiful poetry. Naturally, a language which could give forth a Shakespeare must be rich in opportunities. I myself have found treasures in the old English poets, such as Tennyson, Moore, Hood, Shelly, Keats, Byron, Kingsley, Hunt, etc., ad infinitum. As for the moderns what could be more suitable for lyrics than the verses of Tagore, Fiona Macleod, etc.? They almost sing themselves.

During my vacation I wrote a book in a rather hu-

During my vacation I wrote a book in a rather humorous vein, on singers' methods, stage life, etc. I have also written the librettos for three musical comedies, to which I shall write the music as soon as I find some one to do the lyrics.

"Why do you not write a vocal method?"
Oh, no! Never! What's the use? One can never make a singer by books. Besides, there are already so



A. BUZZI-PECCIA.

many (too many) which say the very same thing, only

many (too many) which say the very same thing, only in different words, and so many others which contain millions of words and say nothing. I like to occupy my time in doing something more useful.

"May I ask why you waited so long to introduce yourself as a composer?"

"There is a reason," as the advertisers of patent medicines say, and the reason is, that when I came over here, from "over there," endorsed by the greatest composers as a musician and by all the stars of the operatic sky as a vocal teacher, my intention was to develop my artistic activities in both directions. But the president of the musical college where I started to teach was alarmed at that idea. "No, not for anything must you be a composer," said he. "We will never be able to get a single vocal pupil for you. When one says of a vocal teacher that he is a good musician, you know what that means. You are advertised as a vocal teacher, so please be a vocal teacher and try to

be a valuable one. You can compose later on."

be a valuable one. You can compose later on." So I devoted all my energy to teaching vocal.

When my friends Toscanini, Puccini, Leoncavallo, etc., came from Europe, they said that I should be ashamed to stay here doing nothing. Little do they know. They call vocal teaching "doing nothing."

Then I started to compose again. The fact that I am known for so many years as a vocal teacher made it a little hard at first to be considered seriously as a composer, because of the conventional idea of the unmentionable musical culture of a vocal teacher. However, the highest type of our most intelligent singers like my songs and sing them. The public enjoys them and almost always asks for an encore, so I am more than satisfied and happy, because, after all, it is in truth the acid test of public approval by which an artist or composer stands or falls.

"What do you consider the best way to be appreciated by the public—to become known?"

The very best way? To be dead! Then there would be no more jealousies or personal feelings to contend with; the judgments would be impartial or copied from the encyclopedia, if the deceased were a man of some reputation. But it is a way that I do not suppose any composer, even a genius, would be willing to try in order to be appreciated. So, as long as we are alive, I believe that the principal element of success is to be sincere, true to oneself. Many artists are afraid to be themselves, and often do not show the best part of their talent when they try to imitate styles or formulas which cannot be thoroughly assimilated by their artistic natures. Not every artist can be a genius, but if he is sincere, he may have in his art some personal expression which is convincing and interesting.

Sincerity always appeals to the public.

Camouflage may surprise and impress, but it doesn't convince, nor last.

Marian Veryl Praised in West

Marian Veryl, soprano, is meeting with success on her Western tour, which opened with a recital at Des Moines, Ia., under the auspices of the Playground Committee of the Des Moines Federation of Woman's Clubs. The following token of appreciation was sent to the office of Miss Veryl's manager in New York:

Your dear little Miss Veryl and interesting accompanist have come and gone. Miss Veryl was an artist beyond my expectations, and I was clated when she closed her first song. With her fine voice and splendid training she made good in every respect.

Only those endowed with talent can win such appreciation, which simply goes to show that Miss Veryl is fulfilling the prediction made by Mme. Melba and by others who had confidence in her art.

Miss Veryl will make a two weeks' tour through New England in December, with several dates in and around New York.

Orchestral Society to Play Hartmann Work

The first concert of the third season of the Orchestral Society of New York (Max Jacobs, conductor), an American organization whose avowed aim is to popularize American music, will take place Sunday afternoon, December 23, at Aeolian Hall. The program is to contain Franck's D minor symphony, Tschaikowsky's "Francesca da Rimini," Victor Herbert's "frish" rhapsody, and Arthur Hartmann's "Symphonic Sketches of the Orient." The last named work will be heard on that occasion for the first time anywhere, and is said to contain unusually interesting melodic and harmonic material, and orchestral scoring of an uncommonly novel and characteristic kind.

Musical Instruments for Our Soldiers

As already announced in the MUSICAL COURIER, an effort As already announced in the MUSICAL COURER, an effort is being made to send some music and musical instruments to the boys "overseas." The musical instruments may be mandolins, banjos, ukuleles, guitars, violins, cornets, clarinets, flutes, accordeons, mouth organs, etc. The instruments should be in good condition. They may be sent to T. S. McLane, chairman Overseas Division, Y. M. C. A., 121 East Twenty-seventh street, New York, N. Y. They should be marked with the name of the donor and "Mrs. John Philip Sousa or the Soldiers and Sailors Overseas," as Mrs. Sousa is the founder and organizer of the movement.

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The Chicago Evening American recently called him "A master of the violin" and said he was easily one of the most interesting violin personalities before the world today.

Soldiers Chose Hempel Program

Frieda Hempel is singing for the soldiers. The boys in khaki at Camp Dix, Wrightstown, N. J., heard her recently. The Metropolitan soprano asked the soldiers to "build her program" for her, and "The Last Rose of Summer" went in as a cornerstone, with "Annie Laurie" a sustaining second. A unanimous request also came for her rousing rendition of "Dixie." In the balloting for the grand opera number, arias from "The Marriage of Figaro," "L'Elisir d'Amore" and "La Traviata" were the leading contestants.

Perhaps the soldiers did not know they were going in for one of the old classics when they chose the Irish air, and perhaps they did. "The Last Rose of Summer" has been "left blooming alone" now for some 104 years. For more than three decades after Moore wrote his poetic song it was a "wild" rose, wandering everywhere alone, and everywhere royally welcomed by lovers of melody. Then Von Flotow wrote "Martha," a gala performance of which at the Metropolitan, November 21, marked the opera's three score and ten years. To celebrate the occasion Miss Hempel commissioned Lady Duff Gordon to design some wonderful costumes for Lady Harriet to wear at the court of Queen Anne, not to mention a fetching frock in which, as Martha, she attended the servants' fair.

Miss Hempel was the guest of honor at the officers' mess preceding her concert.

Miss Hempel was the guest of honor at the officers' mess preceding her concert.

Carolyn Cone-Baldwin on Tour

Carolyn Cone-Baldwin, the girlish American pianist whose first New York recital a fortnight ago earned her the approbation of the critical press, is now on a brief tour with the Russian Symphony Orchestra. At the Lyric Theatre, Baltimore, she appeared as soloist with the Russians on Friday, November 23, at a concert given for the

benefit of the Handicraft Club. On Thanksgiving night, she was heard for the first time in Pittsburgh at the Syria Mosque, as one of several noted artists appearing at the monster concert which the Pittsburgh Dispatch organized to aid its fund for tobacco for the soldiers and sailors. The following night she played the Grieg A minor concerto with the Russians in Oil City, Pa., and repeated the performance the next afternoon in Erie, Pa., at the opening of Eva McCoy's series of concerts.

Martinelli to Feature P. A. Yon's New Song

Pietro A. Yon, the eminent organist and composer, has just finished a new Christmas carol entitled "Gesú Bambino" ("Infant Jesus"), which he composed for Giovanni Martinelli. The song strongly reflects the Christmas spirit and is very effective in its simplicity and fervency. The theme is original, although suggestive of the old French and Italian carols. In Mr. Yon's explanatory remarks he advises the employment of chimes with organ accompaniment, which makes this composition more characteristic of the Yuletide. Mr. Martinelli is so delighted with this charming song that he decided to feature it on his concert programs. concert programs.

The song is published by J. Fischer & Bro. for high and low voice and also for organ solo.

Jean Verd in Y. M. C. A. Field Service

Word has been received from France that Jean Verd, the young pianist whose personality and art have won him many friends in America during the past few seasons, has now been honorably discharged from the army and exempted from further service. Mr. Verd, however, desiring to help the great cause in any way he could, immediately volunteered his services for the American Y. M. C. A. field service, and is now in American kaki, traveling about the British and American camps in France giving his artistic services for the entertainment of the soldiers.

Skovgaard and the New War Tax

The new war tax includes among the various luxuries ten per cent. of all concert receipts. This tax is not supposed to be paid by the committee in charge of the concert arrangements nor by the artist filling the engagement, but should be paid by the listener. It did not take the traveling public long to accustom themselves to an additional eight per cent. railroad fare in this country, but the theatrical war tax is causing quite a confusion. Some committees dare not ask their patrons for this small additional amount. The Canadians took readily to this tax.

In order to avoid mistakes, the manager of Skovgaard, the Danish violinist, sent out a circular letter to all his committees stating that the purchaser of the ticket was the one to pay the tax and not the committee or the artist himself, and ordered them to add ten per cent. to the ticket. Out of twenty, only one refused. However, to his surprise, Skovgaard received a letter from a secretary of a commercial club in a Minnesota town, under whose auspices he was to appear, threatening to cancel the engagement if he did not agree to pay the war tax. This would make Skovgaard stand eighteen per cent., eight to the railroads and ten for other people's luxuries. As the artist did not want an open date, he answered that he would not cancel. Skovgaard, at the same time, made up his mind not to allow this committee to get the best of him, and upon his arrival in that town he put the following proposition before the commercial club: If they required him to pay this war tax he would cut his program ten per cent., not finishing the composition, but stopping wherever in the composition he happened to be, even though it was a discord. This may seem a rough way to handle music, but it certainly served the purpose. The club president, who was quite a musician, understood that Skovgaard after all held the upper hand, and as he did not want to send his public home with unresolved discords lingering in their memories, the commercial club paid the tax rather than charge the peo

Music at the University of California

Music at the University of California

Music receives its due attention at the University of California, where comprehensive courses are offered by highly competent musicians. To specify, the lecture course includes the following subjects: "Evolution of Music," "Appreciation of Music," lectures on the programs of the San Francisco Symphony Orchestra; "Musicology, or the Philosophy of Music," by such well informed men as Charles Lewis Seeger, Albert L. Elkus, Alexander Stuart and Redfern Mason, critic of the San Francisco Examiner. There are also lecture-recitals on the "History of Music," by Professor Seeger, with assisting artists. The foregoing is given in addition to the strictly technical instruction. Redfern Mason is also announced for lectures each alternate Monday afternoon on the selections to be played by the San Francisco Symphony Orchestra the following Friday. These will be illustrated by piano arrangements of the scores played by George Stuart McManus.

A bulletin of the University Extension Division, including a bureau of correspondence instruction and courses in music, has been issued which sets forth the plan of organization, i. e., the bureaus of class instruction, correspondence instruction, lectures, public discussion, municipal reference, general information and visual instruction. Under general information, it tells how correspondence courses are conducted, the length of time required for a course, and so on.

There are also courses in public school music methods,

There are also courses in public school music methods, held in the San Francisco Public Library on Saturday mornings by the University of California Extension Division. Glenn Woods, superintendent of music in Oakland public schools, is the instructor in charge. Activity in the propagation of this work is in the hands of Dorothy Pillsbury, organizer of music at the university.

Mme. Niessen-Stone's Studio Warming

Mme. Niessen-Stone, the renowned contralto and vocal teacher, who recently opened her new and spacious studios at 50 West Sixty-seventh street, New York, gave a studio warming there on the evening of November 24. Many musicians and others prominent in the musical and social world were present, among them being Mr. and Mrs. Arnold Volpe, Mr. and Mrs. Babcock, Johanna Gadski and her daughter (Lotte Tauscher), Mr. and Mrs. Kurt Schindler, Richard Epstein, Milton Aborn and Miss Aborn, Walter Bogert, Edwin Hughes, Mr. and Mrs. Fevoll, H. Isham, Mr. and Mrs. Sergei Klibansky, Mr. and Mrs. Guy Bolton, Mr. and Mrs. W. Davis, Mr. and Mrs. Fanaroff.

Florence Parker, Marie Winetzkaja, Frieda Rachen, Gloria Perles, Elsie Gardner, Edith Maldroyn, Grace Foster, Agnes M. Robinson and Mme. Namara offered a rarely interesting program of numbers by Puccini, Bohm, Huntington Woodman, Mozart, Wolf, Strauss, Leoncavallo, Gluck, La Forge, Crist, Verdi, Massenet and Lehmann. Seldom indeed has it been the privilege of the writer to hear such "pupils," for their work was that of thoroughly finished "artists." Mme. Niessen-Stone certainly has every reason to be proud of each and every one of them.

After the musical treat, elaborate refreshments were served, Mme. Niessen-Stone being assisted by her pupils. Later in the evening, Mme. Niessen-Stone, in response to repeated entreaties, sang "The Soldier's Wife," Rachmaninoff; "His Lullaby," Carrie Jacobs-Bond, and Harriet Ware's "Tis Spring," to the delight of everyone. The final climax was added by the first act of "Tristan and Isolde," which Mme. Gadski and Mme. Niessen-Stone gave with rare beauty of voice and dramatic intensity.

More Successes for Estelle Harris

More Successes for Estelle Harris

On Friday evening, November 16, Estelle Harris sang with great success at the annual dinner of the Engineer Ship Building Society, which was held at the Waldorf-Astoria, New York. Among her numbers were "The Star Spangled Banner," "The Marseillaise" and other patriotic pieces which aroused the enthusiasm of some six hun-

guests. A further patriotic note was lent to the oc-n by the Secretary of the United States Navy, who introduced by Stevenson Taylor, president of the dred guests.

was introduced by Stevenson Taylor, president of the society.

Another most successful appearance of this gifted singer was at the meeting of the Association of Wholesale Grocers. As on the former occasion, her numbers were decidedly patriotic, and the enthusiasm which marked her other appearance was duplicated.

Comic Opera Activities in New York

Lehar's "The Star Gazer" opened at the Plymouth Theatre November 26. John Charles Thomas and Carolyn Thomson took the leading parts. "The Grass Widow," music by Louis Hirsch, and libretto by Rennold Wolf, was given at the Liberty Theatre, December 3, with Natalie Alt as the prima donna. "Oh, Boy," formerly at the tiny Princess Theatre, now is at the very much larger Casino and continues to draw packed houses. Carolina White, who made a strikingly short stay with "Her Regiment," is about to return to vaudeville. Raymond Hitchcock has decreed that hereafter every chorus girl appearing in his organization must know the words and music of "The Star Spangled Banner." The Century Theatre is to be open summer and winter hereafter; Ziegfeld & Dillingham have leased it for another three years. "Nick Nacks of Now" will open the new Norworth Theatre. "A Night in Spain," with Raymond Hitchcock, will open the Cocoanut Grove, December 6

Mana Zucca's Composition Recital

At Mana Zucca's composition recital announced for Saturday evening, January 26, 1918. at Aeolian Hall, New York, the assisting artists will be Elsie Deermont, Nicolas Garagusi, Gabrielle Gills, Constance M. Hope, Harvin Lohre, Leon Rothier, Alexander Russell, Mary Schiller and Vernon Stiles. The works of this highly gifted and successful composer, presented by artists of the rank indicated by the names in the above list, will doubtless be so interpreted as to reveal their full merit and beauty, and will provide an evening of genuine enjoyment for the listeners.

A new piano composition, "Poème Héroïque," No. 2, by Miss Zucca, has been dedicated by her to Mischa Levitzki, who will include it in his repertoire.

Another new composition of Mana Zucca, a song entitled "A Whispering," was sung by Emma Roberts, contralto, at her New York recital in Aeolian Hall, December I.

Spiering Early December Dates

From all indications the first ten days in December will prove busy ones for Theodore Spiering, the violinist. On November 30 he appeared at Rockford, Ill., and during the first part of December he is engaged for these recitals: December 2, Chicago, Ill.; December 3, Columbia, Mo.; December 6, Nashville, Tenn.; December 7, Knoxville, Tenn.; December 10, Pittsburgh, Pa. Kurt Wanieck. of Chicago, will be Mr. Spiering's accompanist on this tour.

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GOTHAM GOSSIP

Ziegler Institute Activities-Linnie Love Sings and Writes—Musicale at Patterson Studio—Women's Philharmonic Musicale—Southland Singers' Event-Kriens' Negro Music Played

Edmund J. Myer's New Book Selling Well-American Organ Works Played-Mary Gilmore in New York

Stella Seligman gave a fine program for the Professional Woman's League November 26.

Elizabeth Koven sang two opera airs with large orchestra, at Weehawken, N. J., November 27.

An excellent lecture on "Aida" was given at the Institute by Philip Gordon. In the course of the lecture Rhoda Mintz sang "Ritorna Vincitor," and Arthur Greenleaf Bowes sang "Celeste Aida." Both sang with professional finish, having been coached for these arias by Joseph Pasternack.

Mintz sang "Ritorna Vincitor," and Arthur Greenleat Bowes sang "Celeste Aida." Both sang with professional finish, having been coached for these arias by Joseph Pasternack.

November 27 the Ziegler Institute furnished a fine program for the University Forum, at the Washington Irving High School. Mme. Ziegler gave a short talk on the subject, "Art Versus Nature." The musical program was a very elaborate one, consisting of the aria from "Aida", songs by Kreisler, Bemberg, Homer, Gounod, Burleigh, Schubert, and Stern; also the duet from "Cavalleria Rusticana"; the "Spinning Quartet" and "Good Night Quartet" from "Martha" The singers were Florence Balmanno, Elfrieda Hansen, Rhoda Mintz, Stella Seligman, Arthur Greenleaf Bowes, and Arthur Henderson Jones, accompanied by Gertrude Schwannecke. Extracts from the lecture of November 27 follow: To begin with, Art can under no circumstances be the servant of Nature, nor can it be the outcome of Nature, nor can its work be the copy of Nature, nor is Art finely trained natural instinct or desire. Both Art and Nature are manifestations of Life. Nature means: Seed from propagation, rhythm, growth, fruition, expression and life. Art means: Seed from recognition of the divine spark, rhythm, growth, fruition, expression, and life. In other words, flowers, fruits, bodies, of all kinds may deteriorate, sicken, and decay while they live; an artistic product never. The moment Art weakens or sickens it is not Art. While it is Art, true Art, great Art, it is full of its own life and perfection, and plants seeds of itself and lives all the more, for it never ends in its seed time, like Nature. Art and Nature are being confused in the minds of the people, so much so that those crafty people who attain to a skilful technic and copy the artists, pose as artists right along, in painting, acting, writing, dancing, playing, and singing. As you well know, the success obtained by self-delusion and public ignorance is of short duration. In its wake follow disappointment, poverty, bitterness of

Linnie Love Sings and Writes

Linnie Love, the soprano, sang with fine success at a musicale and lecture on Korea, November 23, at Passaic,

N. J. Two arias, by Puccini and Verdi, were followed with songs by Huntington Woodman, Edward Horsman, George W. Chadwick and Charles W. Cadman. She also led the audience in singing "The Star Spangled Banner" at the close. Following are some more of Linnie Love's aphorisms:

Correct method of singing is for all voices, and is the sai

Correct method of singing is for all voices, and is the same for all voices.

Never sing a tone without first conceiving it beautiful.

Progress in the art of singing for all voices is a growth, mental, emotional and physical, a gradual development from a crude state, emotional and physical, a gradual development from a crude state, considerable vocal expression.

Voice classification is governed by quality, not compass.

The perfect tone must be sought first, and then developed.

A student of singing should establish (with the co-operation of the teacher) so correct a use of the vocal cords, organs and muscles, that, in constant use, correct production becomes second nature.

Correct use of the vocal cords, muscles, etc., can be developed, through correct usage, into a habit so perfectly acquired that the singer acts upon it automatically.

Always look for what is best in other singers and profit by it. Opportunities come to those who are ready for them as surely as night follows day, so be sure that you are ready.

Musicale at Patterson Studio

Marie Mikova, pianist, gave a recital at the Elizabeth K. Patterson studio November 27. Miss Patterson being ill, Elizabeth Topping, the well known pianist, officiated as mistress of ceremonies. The recital was one of the most brilliant ever given at the Patterson home, as the young lady played with splendid technic, great rhythm (especially in her octave work) and much finish an exacting program, as well as several encores.

Annah Hess, soprano, pupil of Miss Patterson, sang two solos in fine voice, and with warmth and temperament.

Women's Philharmonic Musicale

Women's Philharmonic Musicale

The second afternoon musicale and reception of the Women's Philharmonic Society, Amy Fay, president, took place November 24, at 837 Carnegie Hall. A large and appreciative audience greeted the artists. Elizabeth Topping, pianist, rendered the Chopin fantasie in F minor, and a group of short pieces with wonderful effect. Helen Heineman, soprano, was equally enjoyable in an aria from "Cavalleria Rusticana," "My Star," "Boat Song" and "Ecstasy." Mary Stuart, dramatic reader, gave Poe's "Raven" and "Carlotta Mia" by Daly, and Mme. C. Caen was at the piano. Leila H. Cannes is chairman of the entertainment, and Mrs. David Graham, chairman of receptions, at these affairs.

Southland Singers' Event

Southland Singers' Event

Mme. Dambmann, founder and president of the Southland Singers, must have been gratified with the excellent attendance, high appreciation, and enjoyment derived by all who attended and participated in the first musicale and dance given by the Southland Singers, Hotel Plaza, November 26. Some of the solo features of this affair were the excellent singing of Mrs. L. A. Chamberlain, soprano, and the precocious "Baby Aida" Armand, in recitations. This child, but four years old, recited some well known selections amazingly. Adele T. Giordano, contralto, sang songs by Burleigh and Rogers in a voice of true expressiveness, and made a fine appearance in the bargain. Constance Veitch has a sweet tone on the cello, and played Popper's "Vita" especially well. Temple Black, tenor, made a special hit with Fay Foster's "Nipponese Sword Song." Ensemble numbers were performed by Gretchen Heideklang, Muriel Bliss, Grace Westerfield and Emma A. Dambmann. Raymond V. Nold, the new conductor of the society, played accompaniments, as did Bernice Maudsley. Dancing followed, and was greatly enjoyed by the large and handsomely attired assembly.

The first choral concert of the club occurs Tuesday, January 15, at Hotel Plaza.

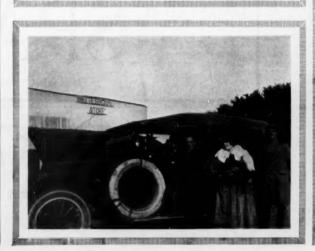
Kriens' Negro Music Played

Kriens' Negro Music Played

The Rialto orchestra of fifty musicians, Hugo Riesenfeld, conductor, at the regular Saturday morning orchestral concert, Rialto Theatre, November 24, performed the new orchestral work, "Sunday Morning at the Plantation," and "Negro March" by Christian Kriens. "Sunday Morning"

THE ELSIE BAKER TRIO IN THE GREAT SOUTHWEST. (Below) The Trio, snapped on the desert between Silver City and Lordsburg, N. Mex., at the famous White Signal place on the Black Ranch, which at one time was well known for a band of outlaws who made their headquarters there, and which now is used extensively for moving pictures.

(Right) The Trio at the Cacti Gardens in Phoenix, Ariz. Left to right: Mr. Skjerne, pianist and acompanist; William Durieux, cellist, and Miss Baker.





has an obligato church bell throughout, with a sweet melody in the flute and violins, followed by the cello. The "Negro March" was decidedly oriental in character, with heavy drums, cymbals, and high-class ragtime effects. Mr. Kriens, who was present, must have been gratified with both performance and reception of his new works. Julius Hopp is manager of these Saturday morning orchestral concerts.

Edmund I. Myer's New Book Selling Well

The first edition of Edmund J. Myer's new book, "A Revelation to the Vocal World," has been exhausted, and orders are daily coming in for the book. Mr. Myer has had some very fine compliments for his writing from teachers and singers from all parts of the country. The general verdict is, "plain, practical, common sense." His principle of movement and control is attracting much attention.

American Organ Works Played

Alfred T. Mason, Lucien G. Chaffin, Arthur Foote, Harry Rowe Shelley and Dudley Buck were represented by their works for the organ at the 576th public organ recital, City College, by Prof. Baldwin, November 28. Besides these, Clarence Dickinson, on December 5, was represented by his melodious "Canzona." December 2, Joseph Bonnet, the distinguished French organist, now in this country, whose recitals are drawing large audiences, was likewise represented by his "Chaconne" and "Elfes."

Mary Gilmore in New York

Mary Gilmore, of Cooperstown, N. Y., organist for eight years past of the Presbyterian Church in that beautiful village, also teaching piano there, has been visiting friends in the metropolis. Together with well known New York musicians who furnish the music at Hotel Otesaga, Cooperstown, she constantly makes music during the summer. This has given her a large acquaintance with ensemble works. ensemble works.

Marie Ruemmeli Honored

An honor which is enviable from every point of view as been conferred upon a young St. Louis musician. "La



MARIE RUEMMELI,

Societe Philotechnique de Paris," a society founded in 1745 and comprising the greatest names of men and women of letters, science and art, has conferred upon Marie Ruemmeli, the well known St. Louis pianist, the honor of becoming one of its distinguished number. Present plans include the publishing of Miss Ruemmeli's biography in the Florilege, a pamphlet issued under the auspices of the society.

Miss Ruemmeli is opening her season with two St. Louis concerts in January and February, under Elizabeth Cueny.

John Powell's First Meeting with Rodin

The death of Rodin, most famous of modern sculptors, which took place recently in Paris, has caused keen regret on the part of John Powell, the American pianist, for during his residence in Paris he enjoyed the friendship of

ing his residence in Paris he enjoyed the friendship of this great man.

The incident of the first meeting of these two artists is one which well bears retelling. Together with the creator of "Le Penseur," Flammarion, the astronomer, Max Nordau, and others equally distinguished, Mr. Powell was one day the guest of some English friends who were occupying a villa at Versailles.

After luncheon, Mr. Powell had been asked to play, and going to the piano began his impromptu recital with a Beethoven sonata. He had scarcely finished when he found M. Rodin standing at his side. Prior to this, the sculptor had paid but scant attention to the young American. Drawing up a chair, he immediately launched into a discussion of the music of Beethoven. Bach and Brahms were next touched upon, and Mr. Powell played something by Brahms. Without giving the slightest indication as to his opinion of the pianist's interpretations, M. Rodin next asked for Chopin. During the playing of a nocturne

he sat remote from all the other guests and then suddenly, to the surprise of every one, arose and walked out. His host, who had noticed that he was deeply moved, followed son a fter, fearing that he had suddenly become ill. Seated on a bench in the garden, weeping unrestrainedly, the missing guest was soon found.

"My dear Monsieur Rodin, are you ill?" was the natural guery.

The sculptor could not reply and merely shook his head until he had regained better control of his emotions.

"Not ill, but more profoundly affected by music than I have ever been before," he replied at length.

He asked to be left alone, and for an hour or so afterward he walked to and fro in the garden. His emotion was so overpowering that he could not trust himself to say goodbye, and hatless returned to Paris.

J. Warren Erb's Activities

J. Warren Erb's Activities

J. Warren Erb, of East End, Pittsburgh, has been chosen as director of the new Community Chorus in connection with the North Side Community House. The first rehearsal, Tuesday evening, November 13, was marked by much enthusiasm, and the season promises to be highly successful. A significant fact of the completion of the origanization is that one of the youngest of the Pittsburgh conductors was chosen to lead the chorus. The spirit of the work will thus be greatly enhanced, not to mention the lasting musical impress Mr. Erb will give to the work.

Mr. Erb assisted Greta Torpadie, the soprano, at her appearance in Greensburg, Pa., October 19. Both artists were well received, and the program sung by Miss Torpadie was one of the most charming heard in Greensburg this season. Mr. Erb's work at the piano was a distinct element in the success of the engagement.

The Washington (Pa.) Choral Society, also under the direction of J. Warren Erb, gives a Christman Sing during the holiday season. The program will be made up of carols, the "Hallelujah Chorus" and Maunders' cantata, "Bethlehem." Excellent soloists will be chosen for those parts. The society closed its season last year with Brahms' "Song of Fate," singing the difficult work with much effect. The first rehearsal of the Washington and Jefferson College Glee Club, also under the direction of Mr. Erb, is appointed for November 21.

Eleanor Painter in Comedy

Eleanor Painter, formerly a grand opera singer and later a "star" in musical comedy, now has entered what is known as the "legitimate" branch of the theatrical field, and a fortnight ago made her initial appearance here

in a light comedy called "Art and Opportunity." Miss Painter was strikingly successful, and the dramatic critics of the New York dailies gave her unstinted praise. She sings two songs in the piece.

Orville Harold at the Haywood Studios

Orville Harold, the tenor, is spending the winter quietly in resting and in work at the Haywood Vocal Studios in New York. Mr. Harold's various engagements compelled him to use his voice almost daily for two years, so at the close of the Ravinia Park opera season he very wisely decided to give it a thorough rest, after which he began working with Mr. Haywood. The voice has responded splendidly, as those recognized who heard him in a private recital at the studios on Tuesday, November 27. Mr. Harold sans a program of songs including "Il mio tesoro," by Mozart, and aria, "Ah, fuyez," from Massenet's "Manon." Especially in this latter extremely difficult aria did Mr. Harold enthuse his hearers. The voice revealed that same beauty which brought him to international notice in one night in London, and he gave a beautiful exposition of true legato singing.

Lena Coen Available

Lena Coen, the pianist and accompanist, is available for song coaching in French, Italian and English. She has been very successful in that line of work, and can be reached at her New York studio, 129 West Sixty-fourth street.

Guiomar Novaes to Play

Guiomar Novaes, the Brazilian pianist, will give a recital in Aeolian Hall Saturday afternoon, December 8, for the benefit of the Consumers' League of the City of New York. The program will include works of Chopin, Gluck-Sgambati, Schumann, Beethoven-Rubinstein and

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Among the soloists already engaged for the 1917-1918 season are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guiomar Novaes, Johanna Gadaki, Joan Manen, Carl Friedberg and Percy Grainger.

During the 1917-1918 season a Beethoven Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

FELIX F. LEIFELS, Manager, Carnegie Hall

Buck Pupil Accorded Praise

"When Henry W. Savage was selecting the cast for 'Have a Heart,' he evidently decided to give the public credit for appreciating a good singer. For this little favor we extend our heartfelt thanks to H. W. S. Katherine Galloway has the role of Peggy Schoonmaker, and she is a joy to look upon and to listen to. She has a beautiful, mellow soprano of wide range, her enunciation is perfect and her method of tone production so skillful that she sings with consummate ease. Her vocal talent coupled with natural grace and a most charming personality makes her an ideal interpreter." The foregoing taken from the Meriden (Conn.), Record, relates to a pupil of Dudley Buck, the eminent New York vocal teacher. Miss Galloway, on tour with "Have a Heart," has everywhere won much praise. "Miss Galloway has a beautiful voice," declared the Springfield (Mass.) Evening Union, and the Daily News of that city stated that "Miss Galloway in appearance is wholesome as well as attractive, with none of the affectations of the petted prima donna, and—whisper it gently—she can actually sing. She possesses a voice of beautiful caliber, cultivated and of excellent timbre. Furthermore, she knows how to use it and not abuse it. She is one of the bright spots in the performance, each of her numbers winning the appreciation of those who recognize good vocal work whenever and wherever they are fortunte chough to encounter it."

According to the Boston Herald, "Katherine Galloway, a new acquisition of Mr. Savage's, is alluring and vivacious as the would-be divorcée and eloping bride, and her musical talent helps largely toward the vocal superiority of the cast." In the opinion of the Boston Globe, Miss Galloway "gave a great deal of pleasure by her singing of the prima donna role. She has a strong soprano voice of charming quality, and she sings with the artistry that comes only from sound schooling." The critic of the Worcester (Mass.) Daily Telegram spoke of her as "a vivacious woman with a splendid personality, a way of wearing beautiful gowns

Karl Jorn Becomes an American Citizen

On Monday, November 19, final citizenship papers were granted to Karl Edward Heinrich Jorn, the tenor, formerly of the Metropolitan Opera Company. An exception to the rule of granting no final papers to aliens during the war was made in his case, because Jorn was able to prove that he took out his first papers in Pennsylvania in 1912 and had already applied for his final ones in January of this year, long before the United States went to war with his native country.

year, long before the United States went to war with his native country.

Jorn has a wife, three sons and two daughters in Berlin. Judge Donnelly, of the Supreme Court of the State of New York, decided to admit him to citizenship only after he had explained that his wife had declined to come to America with him, electing to remain in Germany; he further stated that their relations were strained and that a permanent separation may well result.

Kotlarsky. Recital at The von Ende School

The handsome salons comprising the auditorium of The von Ende School of Music, Herweg von Ende, director, were well filled November 23 by an assemblage which heard Sergei Kotlarsky, the violinist, play works by Rode, Tartini, Mozart, Vieuxtemps, Lalo and Wie-

niawski. These works he played with a bigness of tone, a scintillating technic and warmth of expression which place him in the forefront of violinists. Time was when the young Kotlarsky was a precocious player, but he has matured into an understanding artist, whose playing commands respect. The audience quite overwhelmed him with applause and demands for more, and he added to his regular program a rondino (Beethoven-Kreisler) and "Ave Maria" (Schubert-Wilhelmj). Maurice Eisner played excellent accompaniments.

Carrie Bridewell a Dependable Artist

Carrie Bridewell, contralto, has returned to New York after a most successful season in San Francisco as a member of the DeVally French Opera Company. Her delineation of the role of Carmen was one of the big successes of the season. "With that dependable artist, Carrie Bridewell, in the title role, Bizet's immortal opera was given a most satisfactory production," was the opinion of the San Francisco Call and Post of the opening night's performance. Less than a week later, the San Francisco Bulletin declared that "Once again did Carrie Bridewell sing herself into claims for a niche in San Francisco's hall of singing fame with her splendid handling of the role of Carmen. . . . Mme. Bridewell's voice did wonders with the role and she received an ovation which seemed to tax her encore capacity." Operatic producers, in search of an excellent artist, will read with interest the announcement that Mme. Bridewell is no longer with the Metropolitan Opera Company and that she is prepared to sing many roles without rehearsal. She is an American artist who has established herself firmly in her homeland, the only foreign element in her makeup being in the maternal line, as her mother's family were French, who came to this country from Ant-werp. Carrie Bridewell, contralto, has returned to New York

San Carlo Sings for Soldiers

The feature of the mid-western itinerary of the San Carlo Opera Company will be the giving of two performances for the soldiers at Camp Funston, Kan., in the newly completed auditorium seating more than 3,000. The first event, Wednesday, December 12, will be in the form of an operatic concert, with twenty principals, chorus and orchestra participating. On the second evening, "Cavalleria" and "Pagliacci" will be exclusively for the soldiers, of whom there are some 40,000 at Camp Funston. In Denver, the engagement of the San Carlo Opera will be under the auspices of the Denver Press Club. Elizabeth Amsden, formerly of the Chicago Opera, who scored strikingly with the San Carlo Opera in many cities this winter, will be a member of the organization for the entire season. Marcella Craft remains a featured star of the San Carlo Company, and is winning successes everywhere. In spite of war taxes, war times and all the other conditions which have made life precarious for many of the traveling organizations, the San Carlo Opera is doing a big business and will carry out its long tour of forty weeks or so.

Elsie Lyon Sings Zucca Song

Elsie Lyon will sing a new song my Mana Zucca, entitled "When I Miss You," at her concerts in New York, Norwalk and Zanesville. The words for this song, which is written in characteristic Zucca style, are by John H.



Photo by Bain News Service. TAMAKI MIURA ENTERTAINS AT LUNCHEON.

Prior to leaving New York for Baltimore, where she opened in "Madame Butterfly" with the Boston Op Japanese prima donna entertained a number of guests at a real native repast at the Nippon Club. New Japanese Prima donna entertained a number of guests were 'Mrs. Yada. wife of the Consul General of New York; Meadames Imanishi, Ushikubo, Charles Schenck, Perry, Thomas W. Bridges, Henry Meyer, the Misses Helen Meyer, Sawyer, L. Brown, Vila, Messrs. Max Hirsh, Turner, Dr. Miura, Dr. and Mrs. Noguchi and Mr. and Mrs. Max Rabinoft. delightful program was given by Flora Bridges, a talented young violinist.

Olive Kline Declares Every Soprano Has a Failing for Colorature

"For some unaccountable reason, almost every soprano, whether she has a light or heavy voice, feels called upon by some unknown power to sing at least one colorature number on each program," said Olive Kline, one of the few sopranos who can boast of singing florid arias exceptionally well

sopranos who can boast of singing florid arias exceptionally well.

"I heard one soprano say that she did not do it in New York because the critics would probably comment unfavorably upon the wisdom of such a selection, as they all seemed to be under the impression that the art of colorature was completely lost. If, indeed, the critics feel that way, they must have excellent cause for it. Probably the art is lost because there are not enough good singers to perpetuate it. "Colorature singing requires careful study, exceptional breath control and lightness of voice, coupled with absolute accuracy. If the army of sopranos who have a decided penchant for this sort of work would get down to brass tacks and prove to the critics by the right kind of voice production that the art is not lost, they would be better off than by being satisfied with the thin, faulty production the critics object to, which, as Plunket Greene says, makes them 'sound like a slate pencil' on anything above an 'A.'"

Cherniavskys in Utah

A rare treat was afforded music lovers recently at Cedar City, Utah," says a Musical Courier report from there, "when the Cherniavsky Trio played here. They are so well known that any special mention of their excellent performances is hardly necessary. Let it be said, however, that their rendering of the musically very valuable program of the evening was highly temperamental, yet within the boundary of the most finical taste. The hall was filled to the doors; the population of Cedar City is about 2200 and 500 people attended the concert. In the afternoon before the concert, Jan Cherniavsky played the Tschaikowsky



CHERNIAVSKY TRIO IN CEDAR CITY, UTAH

piano concerto in B flat minor in Gustave Tredrie Soder-lund's studio. Mr. Soderland, who is director of the Cedar City Choral Society, played the orchestral part on the second piano. The three Cherniavsky brothers were in excellent spirits in spite of having travelled the whole night. Seeing some cowboy apparel in one of the local

shops, they went in and adorned their heads with the cowboy sombreros which are seen in the accompanying picture, much to the mirth of their friends and the passersby. Cedar City will most likely have the Cherniavsky Trio back in April, when they again tour the West."

Volpe Students Heard in Excellent Recital

A students' recital at the Volpe Institute of Music, New York, on the afternoon of November 25, was heard by a large and interested audience. Several violin pupils of Arnold Volpe were heard to advantage, as follows: Max Meth, who played the first movement of the Mozart A major concerto; Julius Epstein, "Kol Nidrei" (Bruch); Benjamin Neibart, "Faust" fantaisie (Sarasate); Dora Hartley, "Meditation" (Cottenet), and Mark Warnoff, the first movement of the Mendelssohn Eminor concerto. For the last named, Miss Bourstin played the piano accompaniment, the ensemble work being quite good. Rubinstein's sonata, D minor, for cello and piano (first movement), was played by Theodore Mattmann, pupil of Gerald Maas, and Pearl Rothschild, pupil of Edwin Hughes. Much beauty of tone was displayed both in the cello and piano parts.

Piano numbers played by Rita Marx, a pupil of Louis Stillman, were the C sharp minor etude of Chopin and the Rachmaninoff G minor prelude. Miss Marx gave a mature and virile conception of the music for so young a girl. The voice students appearing were Jane Adams,

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pupil of Mme. Ortman, who sang charmingly "Virgin, tutto amor" (Durante), and "Wind Song" (Rogers), which had to be repeated; Emanuel Ahlberg, pupil of Edward Bromberg, who was heard in "I Wept, Beloved, as I Dreamed" (Hue) and "The Lord Is My Light" (Allitsen). Mr. Ahlberg was received with genuine enthusiasm, which the beauty of his voice and his excellent delivery merited.

The whole recital evidenced the excellence of the work being done at the Volpe Institute.

Blanche da Costa with Cincinnati Symphony

Blanche da Costa, the saifted American, will appear as soloist with the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, on March 17, in the organization's home city. Miss da Costa has only recently returned to this country from war-ridden Europe, and her public appearances here are being awaited with much pleasant anticipation.

La Forge to Play at Mme. Matzenauer's Concerts

It has just been announced that Margaret Mazenauer, the celebrated Metropolitan Opera contralto, will have the assistance of Frank La Forge, the eminent composer-pianist, at all of her concert and recital appearances after April 1, 1918. Mr. La Forge has played for some of the world's most famous prima donnas, having accompanied Sembrich for years and later Farrar and Alda.

Dicie Howell to Have Brilliant Season

Dicie Howell, one of the most beautiful young artists on the concert stage, was greeted by a large and enthusiastic audience when she appeared at the Brooklyn Academy of Music recently—an audience that responded at once to her lovely voice, charm of manner and delightful singing. The Brooklyn Eagle commented on "her beautiful voice, well poised tone and intelligent singing."

At present Miss Howell is making a concert tour including Philadelphia, Pittsburgh, Cleveland, Toronto and Buf-



DICIE HOWELL,

falo, and is to appear in "The Messiah" with the Alliance (Ohio) Choral Society. The large number of bookings arranged by her manager, Walter Anderson, and the enthusiasm Miss Howell is creating everywhere presage a brilliant season for this talented young soprano.

Philadelphia Anxious for Powell's Early Return

John Powell will be soloist on a week's tour with the Detroit Symphony Orchestra, Weston Gales, conductor, next March. It is planned to feature the organization as an American orchestra, led by an American conductor, with an American soloist in an all-American program. As his contribution to this patriotic endeavor, Mr. Powell will play a MacDowell concerto.

On November 6, Mr. Powell gave a recital for the Matinee Musical Club of Philadelphia, at the Bellevue-Stratford Hotel, where again an American program was a requested feature. By his art and the keen intelligence which he displayed in the choice and arrangement of his numbers, the pianist amply demonstrated that American programs by American artists are not only possible but are productive of great pleasure. The concert was Mr. Powell's first appearance in Philadelphia, but so marked was his success that an early return has been requested. MacDowell, F. C. Hahr and Daniel Gregory Mason were the Americans represented, and he also played a new composition of his own, "A Pioneer Dance," which was greeted with enthusiastic applause.

It is announced that in addition to his appearances with the New York Symphony Society, Mr. Powell will also be soloist at one of the Sunday night concerts at the Metropolitan Opera House during the season.

Eleanor Spencer in New Quarters

Eleanor Spencer, the pianist, has just changed her residence to 45 West Thirty-ninth street, New York, where she occupies a charming studio-apartment. Miss Spencer is devoting some of her time between concerts this winter to teaching a few advanced pupils.



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ARTHUR DANKER HARRING



[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's Note.]

A Doctor's Prescription

It is with much interest that I read the information department of the MUSICAL COURIER. To me it is like a doctor's prescription, soothing the ills of unfortunate department of the MUSICAL COURIER. To me it is like a doctor's prescription, soothing the ills of unfortunate musicians. I am a young man violinist studying with a well known teacher, who I am very well satisfied with. Eliminating this important point, I know you realize the expense such studying means. Conditions at present are almost deplorable for the young violinist who depends practically on teaching to cover his expenses, and such is the case with me. I am by no means disheartened, for fortune has treated me very fairly until now, when I have need for some other outside means. Being solely interested in the beauty and finesse of good music, I ask you, of the most noted and best musical magazine in America, what I can turn to. Is there any work in any magazine (musical) or publishing house where I can work up to 12 noon, enabling me to do my practicing, which, if I should give up, would ruin me as a musician, or is there any kind of correspondence, business or other, that I can do at home or in an office (musical), where I could arrange hours such as I mention? In the latter, correspondence of any kind, I know I could make a success in any such work, but my life is music, composition, its intricate difficulties and solutions, which I feel I cannot give up, though now I know I shall have to use other virtue or ability that I may have until better conditions arise.

wirtue or ability that I may have until better conditions arise.

Without some preliminary experience or training, it would be difficult for you to obtain any position on a musical publication, particularly as you would wish to work only during the morning hours, that is, for three hours aday, for which you could hardly expect to receive pay that would be of much help to you financially. In the office of the MUSICAL COURIER, for example, those who are either on the staff or occupied in the preparation of the material for the paper have had a special training for their work, the majority of them having been connected with the paper for a number of years. They did not all begin as editors or as members of the editorial staff, but by good, conscientious work in a lesser capacity earned the positions they occupy today. If you were a stenographer, you would have to begin at the bottom of the stenographical corps to gain experience in the work required, which could hardly be possible to do in three hours a day. Of the dozen or more stenographers en:ployed by the MUSICAL COURIER, the majority of them are specialists in their allotted work; they are we'll informed on musical subjects, have a fund of technical musical knowledge at their command, which is of great value in the work required of them, and each one has a responsibility that seldom fails of achievement. You can thus see how impossible it would be for an untrained person, without previous knowledge, to be of use to any publication of literary merit by devoting only the morning hours to the work. As for correspondence, you must see in the columns of the paper how well and completely this department of musical journalism is covered by special representatives.

As music is your aim and object in life, why would it not be better for you to try for some position more inti-

pletely this department of musical journalism is covered by special representatives.

As music is your aim and object in life, why would it not be better for you to try for some position more intimately connected with your talents as a violinist than to undertake a new departure in a field of which you know little? There are schools where a violin teacher can teach during two days a week, which would be a sacrifice of only those days for you, giving you the remainder for your work. Charlotte Babcock, at Carnegie Hall, New York, would be able to give you detailed information about such opportunities, and it might be of real assistance to you if you call upon her and state what you wish in the way of teaching. This is the age of specializing, and in any well ordered husiness each person employed has special duties and attends to them in what may almost be called a "scientific" manner. The inexperienced have to commence rather low in the scale. Music, however, is your specialty, and it might be of more service to you not to go outside its immediate environment. This may not be as soothing advice as you hoped for, but it is sincere. It is always better to state the facts as they exist, rather than hold out promises or hopes that can never be realized. A musical education is not only expensive, but it involves many sacrifices, as well as many years of hard work. The closer the student can keep to his profession, and the fewer outside distractions, the better.

Who Wrote the Words?

Will you kindly tell me who wrote the song "That Little Mother o' Mine," sung by John McCormack at his Hippodrome concert Sunday evening?

Harry Burleigh, the well known negro composer, is the author of the words of the song. His compositions, both of verse and music, are well known.

Should She Study?

I live in a small western town, but would like to go to New York to study, as my friends all tell me that I have a beautiful voice. Would it be very expensive living in New York, and what do lessons cost? I think some of my friends would help me, as they are so enthusiastic about my voice. Could I get free lessons from a good teacher on account of having such an unusual voice?

thusiastic about my voice. Could I get free lessons from a good teacher on account of having such an unusual voice?

As you live in a small western town, which according to your letter heading is not near any large musical centre or city, would it not be well for you to try to find out how capable your friends, who are so enthusiastic about your voice, are of judging. Also, while they may say much in praise of your unusual talents, paying or giving money to back up their opinions you would probably find quite another matter. The many young men and women in small towns of the United States who have been induced by their friends to leave their homes for study, whether of vocal or instrumental music, who have drawn upon the resources of their families and friends unto the very last penny, is legion, and it would be well if the saying, "Deliver me from my friends," formed a part of the education of all apsiring musicians. If out of the thousands who have left home to study there was even a small majority who had succeeded, the case might be different, but it is only necessary to look at the list of the many who, in former years, "went abroad," to see how few of them ever amounted to anything in the musical world. On the contrary, almost the worst recommendation for a beginner was to have it said, "My friends are very enthusiastic about my voice or playing," particularly when these flattering opinions were from some unknown town north, south, east or west. If the truth about the unsuccessful students who have impoverished their families was really told, it would certainly make any serious minded, level headed person pause and reflect before involving themselves or friends in any such disastrous adventure. It is, of course, possible that you have exceptional talents, a wonderful voice that could be developed into something phenomenal, but it would certainly be better for you to have the verdict or opinion of experts before leaving your home for an uncertainty.

The expenses of a musical education are by no means smal

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AMPARITO FARRAR,

The young American singer who is being heard in her native land this season, after having studied abroad and appeared with success in London, Berlin and Paris. Miss Farrar is doing her bit, singing at various benefit concerts for the soldiers and sailors.

in London, Berlin and Paris. Miss Farrar is doing her bit, singing at various benefit concerts for the soldiers and sailors.

with a piano, enter largely into the expense account, so you can readily see that it requires a large amount of cash for each year, while the number of years to be counted, whether six, eight, or ten, bring the total amount necessary up to a big round figure.

In the MUSICAL COURIER of recent date you will see the announcement of The Esperanza Garrigue Classic Music Conservatory, with the terms for the course of ten months, which does not include personal expenses.

Have you no other talent that you can develop without drain upon your family and friends, a talent that you are sure of yourself, one in which you know you can succeed, one in which you can begin your preparation in your own town surrounded by friends? Is it not better to be a good milliner or dressmaker than a poor musician? Would there not be a quicker and surer return for the outlay of money and time for some greatly needed industrial work than to spend years in striving for something for which you may not be in any way fitted? As for free lessons, there are few if any teachers who would give their time without compensation. The rehable teachers are all very busy, many of them with waiting lists of pupils; it could not be expected that they would take the extra teaching of free pupils. So many teachers have assisted impecunious students in the past, with the unpleasant result of being entirely ignored in the careers of such pupils, who, after years of free study, have taken a few lessons of some one with a "big" name, that the market for free lessons may be said to be exhausted. Ingratitude has marked the course of so many free pupils that the exception, which proves the rule, is rare. In your own case be very sure of yourself before you venture away from your home; be contented with a life of usefulness in some other line of work in which your success would be assured.

Wants Some Patriotic Songs

Could you tell me of some patriotic songs that are not too difficult for us to sing at home? We all sing and like a good tune we can learn quickly, one that goes with a swing. In our little town we do not have an opportunity to hear the latest songs, and thought you might give us the titles of some that are "just out."

Among the "just out" patriotic songs are some that have recently been received from Joseph W. Stern & Co. by the Information Bureau. The titles are an indication of the sentiments of the words and ought to appeal to your patriotism. "The Old Flag Never Touched the Ground"

sounds inspiring; so does "Let the Flag Fly" and "Keep the Love Light Shining in the Window," "When the Moon Is Shining Somewhere in France" is particularly suitable for the present time; it is written by Private Frederick Rath and is dedicated to Colonel George Vidmer, of the 306th Infantry. It is in march time and can be sung with a lot of swing, so should be an effective addition to your list of songs. If you will write to the firm, they will forward you a catalog that might be useful to you for future reference. As you say you all "sing," probably you can arrange any song for different voices, making duets, trios or quartets of them, all of which must add to the interest you appear to have in music. As you are near one of the army camps, why do you not arrange to give an evening of patriotic songs for the soldiers? Nothing is more appreciated by them than music, and if you introduce a jolly good new song, you will help along and be doing your "bit."

Before all things, however, do not forget to obtain

your "bit."

Before all things, however, do not forget to obtain George Cohan's "Over There," the best of all the current patriotic songs.

First National Community Song Day Program

The program for the First National Community Song Day, which is to open the meeting of the National Council of Women in Washington on December 9, is a most interesting one. The event will take place in the great auditorium of the Central High School. A tremendous audience is expected. Mrs. D. A. Campbell will be chairman of the program of the day, and Mrs. George Francis Kerr will direct the general plans. The professionals to appear will be Eleonora Cisneros and Oscar Seagle.

One of the unique features of the day will be the directing of the chorus and audience by Dr. Anna Shaw. A huge flag

"PILZER A MASTER"

The Chicago Evening Amorican said this of him recently, and stated further:

and stated further:
"Unheralded, this young master, and the word master is not an exaggeration, instantly won the unqualified favor of his public. Scarcely had he drawn the first luscious tones of the adagio in the Handel sonata than a current of sympathetic understanding joined the audience in a common pleasure. Mr. Pitzer is certainly easily one of the most interesting violin personalities before the world today. His tone is ample, warm, soulful, colored with much distinction."

The Chicago Tribune said:

"He is a good violinist, by any measure. Nobody's tone is cleaner—not even Zimbalist's. He selected a good medium for his beginning—Handel's E major sonata; and he played it with purity, fuliness, sane simplicity."

"Pilzer's great merit is an entirely clear, clean tone."

The Chicago Daily News said:

"Mr. Pilzer is a brilliant performer, endowed with a very fleet and facile technic and with much musical taste. . . His performance of the last movement of the Bruch G minor concerto was a virtuoso feat in the apparent ease with which it was played and with the plastic clarity of its reading."

DANIEL MAYER, TIMES BLDG., NEW YORK CITY

fifteen feet high will spring into light with the opening of "The Star Spangled Banner," which is to be led by Mrs. A. M. Blair. She will have around her young women singers representing each of the allies and carrying a flag of their respective countries. Under the direction of Otto Simon three Christmas carols will be given. Then a chorus of 600 voices, directed by Earl Carbaugh and known as the Flag Day Chorus, will guide the huge audience in "The Star Spangled Banner" and "America." Raymond Fosdick, chairman of the Camp Entertainment Committee appointed by the President, will make a short address. Kenneth Clark, director of the music at Camp Meade, with 100 boys in khaki, will give songs of the trenches. Albert Hoxie, director of the Navy Yard music in Philadelphia, will have his boys there to assist.

As all the moving picture houses throughout the entire country will ask their audiences to sing on December 0, and as all the soldiers in the camps are also to lift their voices in song on that day, those hours will be among the most memorable ever experienced in this country. The whole event was conceived and organized entirely by women. The great Community Song Day is entirely free

Arthur Middleton Re-engaged for Boston

Following his recent highly successful appearance with the Boston Symphony Orchestra on November 20 at Symphony Hall, Boston, in a performance of Beethoven's ninth symphony, Arthur Middleton was re-engaged by wire for a second performance of this work by the Boston Symphony on December 2. This sterling American baritone's reputation as a filler of return engagements is becoming nothing short of remarkable. In fact, it is the exception rather than the rule when an appearance of Mr. Middleton is not immediately followed by a letter or a wire requesting a return date.

Vernon Stiles with the Philharmonic

Vernon Stiles with the Philharmonic

On December 6 and 7, Vernon Stiles, the American tenor, is to appear as soloist with the New York Philharmonic Society, Josef Stransky, conductor, at Carnegie Hall. On that occasion, he will sing the "Preislied" from "Die Meistersinger" and the "Twenty-third Psalm" of Liszt, this marking the first hearing of this work with orchestra in this country.

Mr. Stiles was one of the soloists at the Maine Music Festivals, held in October at Bangor and Portland, under the direction of William Rogers Chapman. The Bangor Daily News spoke of the tremendous ovation he received, stating that his every appearance was the signal for a demonstration. In the opinion of this paper, Mr. Stiles easily ranks as one of America's greatest tenors. "His tenor voice of wonderful strength and beauty won a tremendous ovation" by his "wonderful exhibition of excellent singing," declared the News. "He showed a wonderful variety of style and expression. . . . It was the careful and conservative judgment of many who have heard all the great tenors of today that Vernon Stiles' ascendancy is clear cut and unmistakable. . . . He captured every heart by the beauty and strength of his voice, and the warmth and tenderness of his sympathetic interpretation." In conclusion, the News affirms with decision that



The American tenor, who appears with the New York Philharmonic Society, Josef Stransky, conductor, December 6 and 7. He is to appear at the Mana Zucca composition recital on January 26 at Aeolian Hall.

'those who did not hear this really wonderful tenor missed one of the sensations of this year's festival."

Mr. Stiles is to appear as soloist at the Mana Zucca composition recital which is scheduled to take place on January 26, at Aeolian Hall, New York.

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(Next Biennial Meeting N. F. M. C. to be held at Peterboro, N. H., in 1919. Everything pertaining to the programs for that occasion must be referred to the N. F. M. C. executives, Mrs. MacDowell standing ready to carry out the dispositions of that association only.)

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New York College of Music Students' Recital

New York College of Music Students' Recital

Seven numbers for voice, piano and violin made up an interesting program of much variety, well performed and heard by a large audience at the New York College of Music, Hein and Fraemcke, directors, November 16. David Gindin and Pearl Weinstein, pianists, excelled in Weber's "Concertstück" and a Reinecke concerto. Harriet D. Walker and Rolf Samson, violinists, played works by Beriot, Drdla and Bruch in superior fashion. Others on the program were Martha Mahlenbrock, pianist, and Pauline Schilpp and Josephine Torre, vocalists, who did their share in making the affair successful.

Messrs. Hein and Fraemcke, directors of the Conservatory of Music, 304 Madison avenue, and the New York College of Music, 128-30 East Fifty-eighth street, have become interested in the Rector System and will introduce it in their institutions. In a recent interview, Mr. Fraemcke expressed himself as strongly endorsing the system, which is based on a widely comprehensive plan, thorough and systematic, and so appealing greatly to those who make thoroughness their motto. Only regularly accredited teachers of established standing are permitted by its author, Heinrich von Stein, to teach this method, and its value has already been demonstrated by practical use and experience. When August Fraemcke, himself one of America's leading pianists, and Mr. Hein take up such a course of instruction, it speaks more than words can tell for its superior merit.

Ludwig Pleier, Cellist

Ludwig Pleier, former solo cellist of the St. Louis Symphony Orchestra, has joined the Philadelphia Symphony Orchestra. Mr. Pleier will be heard frequently in recitals and concerts in the leading cities this winter. Mr. Pleier is a pupil of Klengel, Leipsic Conservatory. At one time he was teacher of cello at the Conservatory at Kiev, Russia, and for ten years, soloist with principal



LUDWIG PLEIER,

symphony orchestras in Europe. Mr. Pleier has many press notices from various cities in Switzerland, Germany, Austria, Russia and the United States that speak in laudatory terms of his artistry. Judging from the number of his bookings, he will be kept busy.

Max Rosen an American

There is much interest shown in the coming to this country of another Leopold Auer violin pupil, Max Rosen, who, as stated recently in the MUSICAL COURLER, will arrive here soon from Europe and make his debut in a recital at Carnegie Hall, New York, on January 11, 1918, under the management of Haensel and Jones.

Apperior is not stranger to Max Rosen. In fact, he is

Carnegie Hall, New York, on January II, 1918, under the management of Haensel and Jones.

America is not strange to Max Rosen. In fact he is practically an American boy, for, though born in Rumania, he was brought here as an infant and received all his schooling in New York. It was in his father's little shop in the lower part of New York that Solomon Diamond, a well known Jewish litterateur, first heard the youngster play, so the story goes, and, recognizing an unusual talent in the bud, arranged for his tuition at the East Side Music School Settlement. There, in 1011, on one occasion when that distinguished violinist, Kathleen Parlow, was playing for the pupils, she heard young Rosen and immediately interested some particular friends of hers, Mr. and Mrs. James Goldmark of New York, in the boy. They brought him to the attention of that great patron of music, the late Edouard de Coppet, founder of the Flonzaley Quartet, who provided the first funds which sent Max Rosen and his father to Europe, there to study with Leopold Auer. There he was a fellow pupil of the new phenomenon who has just taken the East by storm, Jascha Heifetz. Jascha Heifetz.

Now he is returning to America and, the MUSICAL
COURIER is informed, it is that same Solomon Diamond



LEON ROTHIER, e French basso of the Metropolitan Opera Company, who is be heard at the Mana Zucca composition recital, scheduled take place January 26, 1918, in Aeolian Hall, New York.

who first discovered him, with his two sons, prominent professional men of the city, who are instrumental in bringing him back to start his public career in the United States, though he has already played extensively in Eu-rope. His first appearance is awaited with much curiosity

"Increase Your Vocabulary," Advises La Bonte

"Reading good books and standard literature is the best possible way to increase one's vocabulary and powers of conversation," says Henri La Bonte, the young American tenor, who is enjoying a very busy season on the concert stage. "A successful singer in these days must necessarily be able to speak several languages, as he must perforce sing in several, and careful attention must be given to proper

in several, and careful attention must be given to proper pronunciation.

"Many people do considerable reading, but achieve small good. That is because they do not concentrate their minds on their subject. If there is anything else of a diverting nature occurring near them, it is well nigh impossible to acquire true value from reading. Constant perusal of printed pages, on which a connected and interesting story is told, necessitates perfect quiet.

"Reading aloud is considered by many voice teachers to be excellent training for the singing voice. It is splendid practice to read out of doors in the park any bright summer morning. Save for the occasional chirp of a bird, the distant clanging of a trolley car or the slow tread of a passing pedestrian, the silence is practically unbroken. The green grass and the verdant trees lend a soothing atmosphere, and the fresh breezes put one in the mood for reading and singing with the vocal chords thoroughly relaxed and without the nervous tension often experienced in a studio."

Anna Case and Sousa in Impromptu Concert

A most interesting story was that told in the Detroit News of November 15 regarding Anna Case, soprano of the Metropolitan Opera Company, and John Philip Sousa, who gave an impromptu concert in front of the Hotel Statler. It seems that Lieutenant Sousa was passing through the lobby of the hotel when he happened to spy Miss Case. Upon being questioned, the soprano stated that she was about to make a train, and in turn asked the band leader what he was doing there. He replied that he was on his way to join his band, which was waiting outside. "What are you going to play?" asked Miss Case. "Why, 'The Star Spangled Banner,'" replied the one and only J. P. S. "Will, that is, I wonder—" "I would love to," replied Miss Case. No sooner said than done. Escorted by Lieutenant Sousa, Miss Case climbed to the base of a statue, and accompanied by this world famous organization gave a stirring interpretation of our national anthem, which brought forth loud and prolonged cheers from the assembled throng. After the singing Sousa formally presented her to the band, whereupon she cried, with a mischievous smile. "Please, may I march with the band a little way? I never have marched." Of course she had her way, for who could refuse so charming a suppliant, especially after she had just demonstrated her patriotism so unreservedly.

Werrenrath-Traveler

Reinald Werrenrath's engagements are being filled so thick and fast that he says "he feels more like a traveling salesman than a concert singer." On November 12 he was heard in joint recital with Mabel Garrison in Des Moines, 1a.; on the 13th, with Anna Case in Detroit, Mich.; on the 14th, with Frances Nash in Springfield, Ohio; and on the 16th, with Lambert Murphy in Champaign, Ill.

"Some of my experiences were trying enough to make me want to give up my job," said the baritone. "I sang four concerts in four different States in five days, which necessitated sleeping on a train three successive nights. To make matters worse, I was misdirected by the porter when I got off the train at Toledo to wire to Springfield, where my next engagement was booked. The result was that the Big Four train departed with everything necessary for the concert except the soloist. Fortunately, my accompanist, Mr. Spier, was on the train, and took charge of my clothes and music.

"Just in the nick of time I caught a Baltimore & Ohio train going to Troy, Ohio, where I engaged an automobile which brought me in town just in time for the concert.

"The funny part of the experience occurred when I reached the hotel," continued Mr. Werrenrath. "Rushing upstairs, greatly excited, I burst into the room. Mr. Spier was sitting in a chair, cool as a cucumber, reading a magazine. Without demanding a word of explanation as to how I managed to get there, and without even a word of greeting, he looked up calmly with, 'Oh, hello! Guess you missed the train, ch?"

Maurice Schoenes, Tenor

The public will be given an opportunity this season of hearing a new tenor. The name of the artist is Maurice Schoenes, a young Russian, who was born in 1895. Mr. Schoenes came to America in 1906, and after being here



MAURICE SCHOENES,

only a short time began to study the cello with Dubinsky and, later, Leo Schultz. At the age of nineteen it was discovered that he was also the possessor of an excellent voice, which he immediately began to cultivate. The young artist is now but twenty-two years of age, but has a robust tenor of exceptional depth and quality, while his interpretations are at all times artistic. He will be heard in recital in the peer future. near future.

Archibald Sessions in a Jersey Church

Archibald Sessions, formerly organist of the American Church in Rue de Berri, Paris, who, since his return to America, has been active in music in Los Angeles for several years, has just accepted a position as organist and choirmaster in St. John's Episcopal Church, Jersey City, N. J. Mr. Sessions will be in charge of a solo quartet and chorus, both made up of professional singers. The organ is a new three manual Austin, which will afford him ample scope to display his unusual ability.

Mr. Sessions removed to New York only a month or two ago. Besides his duties as organist, he makes a specialty of concert accompanying at the piano, having toured the West with Melba last year, and incidentally does pedagogical work. His studio is at 537 West 121st street.

Frank B. Smith's Ocean Grove Series

One of the best known managers in the American music world today is Frank B. Smith, who during several seasons has presented in recital at the Ocean Grove Auditorium, Ocean Grove, N. J., many of the country's most prominent artists. Mr. Smith's series this past summer was most successful, in spite of the fact that much money was spent on Liberty Bonds, Red Cross work and other worthy causes. A résumé of the season follows: July 14, Sybil

Vane, the young Welsh soprano; July 21, "The Messiah," People's Choral Union, Mr. Marquad, conductor; July 28, Mischa Elman, violinist; August 1, Olive Fremstadt, soprano of the Metropolitan Opera Company; August 10, Frieda Hempel, soprano, and Louise Homer, contralto, both of the Metropolitan Opera Company; August 11, Frances Alda, soprano of the Metropolitan Opera Company, accompanied by Frank La Forge; August 15, David Bispham, baritone, accompanied by Will Reddick; August 18, joint recital, John McCormack and Fritz Kreisler; August 23, Anna Case, soprano of the Metropolitan Opera Company, accompanied by Charles Gilbert Spross. In addition, Eugen Ysaye, the celebrated Belgian violinist, gave a recital assisted by Victoria Boshko. It will be seen that the concerts were kept at a high artistic plane throughout the entire season, a fact on which Mr. Smith is to be congratulated.

MUSICAL COURIER

Reimherr with Chaminade

At a recent meeting of the Chaminade Club of Brooklyn, At a recent meeting of the Chaminade Club of Brooklyn, George Reimherr, tenor, gave much pleasure by his excellent solos. His numbers included MacDowell's "Thru the Meadow," "If in the Great Bazaars" (Woodforde Finden), "Dawn in the Desert" (Gertrude Ross), "Oh, Red Is the English Rose" (Forsyth), "In Dreams" (Kramer) and "Nipponese Sword Song" (Fay Foster). Remarkably clear diction and unusual beauty of voice were outstanding features of his singing. Marie Louise Clarke, soprano, and Nancy Copeland Andrews, mezzo-contralto, were also contributors to the program.

Aborn Opera School in New Quarters

The Milton Aborn Opera School, established only two years ago, has grown so rapidly that it has been necessary to move for the second time. It is now located in Mr. Aborn's new building, which includes a small theatre, 137-130 West Thirty-eighth street, New York.

Enid La Mont has just been added to the school list as assistant director. She is a former pupil of Bouhy and Capoul, of Paris, and of Romualdo Sapio here, and a well known lecturer on folk music and opera.

Sarah Sokolsky-Fried's New York Recital

Sarah Sokolsky-Freid, the well known concert pianist and organist, will give a recital at Aeolian Hall, New York, on Saturday evening, December 8. She will play five organ numbers, toccata and fugue in D minor, Bach; variations on a theme of Bach, Liszt; andante from "Pathetic" symphony, Tschaikowsky, and two compositions by Bonnet, "Ariel" and "Variations de Concert."

She will then be heard in the following piano selections: "Moonlight" sonata, Beethoven; Schubert's "Moment Musical" in A flat and "Impromptu;" "Babbling Brooklet," Wroublewski; "Poupée Valsante," Poldini; Chopin's nocturne in B major and fantaisie in F minor, and "The Nightingale," by Alabieff-Liszt.

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an Gosnell

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A splendid climax to his work of the evening was achieved by VIVIAN GOSNELL, the basso of the evening, in his inspiringly dramatic rendering of "Why Do the Nations" sung with entire case at a tempo which would have been the Waterloo of any singer with less perfect command of breathing and the art of singing. For a basso his higher tones were of a melodiousness that proved something of a surprise, his deepest tones musical."—The Advertiser, London, Ont., January 2, 1917.

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OPINIONS OF THE PRESS

Irma Seydel with Baltimore Symphony

Irma Seydel appeared as soloist with the Baltimore Symphony Orchestra on Friday, November 16, playing Saint-Saens' B minor concerto. Miss Seydel, as usual, was recalled many times. The enthusiasm of the Baltimore reviewers is evidenced in the following excerpts from their accounts of the concert:

Irma Scydel is a delightful artist whose tone is round and pure, and whose bowing has freedom and elasticity. The fine intonation of the player, roundness of the player's harmonics, the singing beauty of her legato work, and the imaginative spirit of her interpretation combine to make her performance an unusually satisfying one.—
Baltimore Evening Sun.

Miss Seydel played the Saint-Saëns concerto in B minor, a work which, on account of its many brilliant passages in the first and third movements, gives the violinist great scope for technical display. The second movement, however, alone affords opportunity for breadth and suavity of tone and measure of emotional expression. Miss Seydel is an admirable and thoroughly sincere artist, and her performance was full of vitality and sparkle. Her tone is of a very pure singing quality; her technic, facile, and her intonation, surprisingly accurate.—Baltimore News.

Miss Seydel played enjoyably, unaffectedly and remarkably effi-ently. She has excellent tone and technic and expressive power, he was recalled many times.—Baltimore Star.

Raymond Wilson Appreciated in Boston

Raymond Wilson, whose home is in Syracuse, gave his first recital in Boston on October 16 at Steinert Hall. That

first recital in Boston on October 16 at Steinert Hall. That the pianist made a favorable impression, the following review, from the Daily Advertiser, amply proves:

Steinert Hall began its musical season yeaterday afternoon with a piano recital given by Raymond Wilson. The program swept from ancient to modern times, from Schubert, Rameau and Dandrieu, to the elusive Debusay.

The first group was-made up of the three ancients aforesaid, and Mr. Wilson played those compositions with good, round tone, fine poise and without affectation. The reading of Chopin's sonata, op. 35, the one with the "Funeral March" was sane and well thought out. Happily the pianist and the presto was played with finish.

Schumann's "Scenes From Childhood" require delicacy, poetic perception, and a keen sense of contrast, and they are worthy of the careful interpretation of any artist. Mr. Wilson was particularly convincing in this group, his temperament particularly suited to the muse of Schumann.

Of course the Liszt fireworks

were reserved for the end. "Mazeppa" was a compound of fiery abandon and sure technic, and he did it with enthusiasm, always, however, with a certain becoming restraint. Mr. Wilson added the MacDowell "Polonaise" as an encore. It was unusual not to find any Bach playing in a concert of this sort, but this cannot be called an omission. We are inundated with Bach works at every debut of a new planist, and we can take the Bach interpretion for granted in the case of any well trained modern planist, which Mr. Wilson certainly is.—Boston Daily Advertiser, October 17, 1917.

Cecil Fanning Called "Master of Song"

In the Victoria (Can.) Daily Times of September 28, 1917, appeared the following flattering review of Cecil Fanning's recital there:

CECIL FANNING IS MASTER OF SONG

CECIL FANNING IS MASTER OF SONG

Sometimes great interpretations in song, as well as in poetry, have been mere accidental sympathy. In music there is frequently emotional accord without profound comprehension, but Cecil Fanning has a gift of interpretation in its rarest and most refined form. Sensitive, sympathetic, endowed with a fine intellect, he is mature beyond his years with the profound understanding that belongs to the great poets. Destiny intended him to say things. He might have done it with his verse alone, but the muses were lavish with their gifts and endowed him with a voice as well as a poetic mind. The twain, wedded and linked indissolubly, are fruitful of the most perfect form of expression it is possible to conceive.

rivitful of the most perfect form of expression it is possible to conceive.

The charmed listeners who left his concert yesterday felt that they had had one of the most satisfying musical evenings in their experience.

The vocalist effaced himself, save for a characteristic charm, to become the medium pliant to the various moods and characters expressed. Every art was blended to this end. Interpretation became refined, faithful beyond all criticism in the perfect co-operation of its agents.

Fanning so completely transcended the ordinary technical difficulties that he actually eliminated consciousness of sound or place and transported his hearers to the scene itself.

The artist never deserted his post, no matter how simple or human the sentiment, but elevated everything into the realm of the truly great.

Mr. Turpin played the accompaniments at all times with the most absolute understanding and sympathy. It is enough to say that the two artists are as one in their work.

Frederick Gunster Charms Peoria Audience

Frederick Gunster, the New York tenor, gave a recital November 13, under the auspices of the Women Teachers' Club of Peoria, Ill. The artist's program met with appreciative response from a large audience. His songs were chiefly American, though there were also a few old Italian and modern French numbers. From an artistic standpoint

and tone quality his performance was splendid, and the approval of the audience was fittingly manifested. Mr. Gunster responded with several encores. The club hopes to secure a return engagement of this popular artist. The Peoria Evening Star of November 14 said the following of the recital:

What was characterized by a skilled musician as one of the most artistic musical programs heard in Peoria in many a long day was given last evening at the Peoria High School by Frederick Gunster, well known American tenor.

Possessed of a voice of rare quality of tone, beautifully mellow and with an unusual range the singer completely captivated his audience with the very first number, an Italian selection given in a masterly manner. Mr. Gunster had his voice under perfect control at all times, and his interpretations were most sympathetic and artistic.

and artistic.

His French prison song, the third of a group of four French unmbers, was given with a poignant yearning, so that the singer's motions were readily understandable, though he sang in a foreign ongue. "Resignation" by Blair was a thrilling climax to the program.

gram.

The audience was most responsive and at the program's close clamored and clamored for more. Mr. Gunster then gave two encore numbers, requests from the audience. In addition to being a beautiful singer of extraordinary appeal Mr. Gunster has a pleasing stage presence. Several Peorians had heard him at the Music Festival in Birmingham last spring, and were particularly delighted to hear him in a concert program in this city.

The Peoria Journal praised him thus:

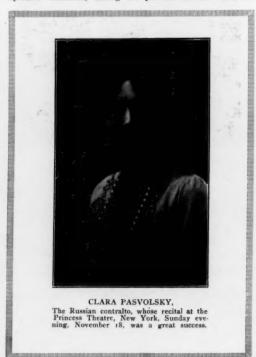
Last evening Frederick Gunster, distinguished New York tenor, appeared before the Women Teachers' Club. Mr. Gunster is a good looking young man, debonair and sure of himself and his ability to please. His voice is full and mellow, rather than lyric in quality, and he sings with grace and ease. His Italian numbers were polished and artistic, and in lighter numbers. "The Poggy Dew" and some semi-humorous encores, he flashed an irresistible, crooked little smile that helped not a little in winning spontaneous applause. . After the close of the program Mr. Gunster responded to the requests for more, and sang most delightfully several numbers to his own accompaniments.

Pasvolsky Career, Plans and Notices

Clara Pasvolsky attracted considerable attention through her two recitals of Russian vocal music, given at the Princess Theatre in April and November, this year. She is Russian by birth, and passed the first part of her life in the soul-inspiring surroundings of southern Russia. She grew up where cherry orchards are abundant and where the nightingale is a frequent and lingering guest. She brought with her a deeply rooted feeling for things Russian, which her sojourn in this country has not dimmed. Although she did not take up the study of music in earnest until she came to America, there was no question what was to become a basis for her musical education. It could not be other than Russian music, that marvelously truthful art, so superb in its sincerity and simplicity.

Miss Pasvolsky is the pupil of Alexis Rienzi, formerly of the Saratov (Russia) Conservatory of Music, who left his native land because of the revolutionary movement of 1905 (his only son was executed by the henchmen of the old Russian régime) and settled in New York. Miss Pasvolsky plans to give several recitals, of Russian songs and operatic selections, during the present season. She ex-





pects to take with her, on her return to Russia, a repertoire of American composers' and Indian songs. She wants her native land to hear something distinctively American in the realm of musical attainment. Press notices of Miss Pasvolsky's New York recitals

. . . The young singer displayed a vocal style and a native speech alike foreign to local concert rooms, yet serving to make her songs often vivid and interesting.—New York Times, April 2, 1917.

At the Princess Theatre, Clara Pasvolsky, a contralto of a fine itural quality, gave a program of Russian songs.—New York Trib-ne, November 19, 1917.

. Miss Pasvolsky has a light contralto voice, which she used with much effectiveness in the songs of the country in which

she lived the first half of her life.-New York Tribune, April 2, 1917.

Russian songs by Gretchaninoff, Rachmaninoff, Cui, Borodii kirew, Glinka and others she displayed a good singing sty an attractive voice.—New York Herald, November 19, 1917.

. The young woman, judging by the enthusiasm of the many fellow countrymen in the audience, got at the core of every number, and her archness and expression were illuminative.—New York World, November 19, 1917.

Miss Pasvolsky sang an interesting list of Russian songs by eight standard writers. Her voice, rather of a soprano range, is of a quality somewhat too vibrant, but she sings with excellent style and admirable feeling.—New York Sun, April 2, 1917.

Maine Festival Ovation for Mary Warfel

Marsden has well said, "Music clears the cobwebs out of many minds, so they can think better, act better and live better." Music drawn from the harp under Mary Warfel's skillful fingers performs this mission. It is doubtful



MARY WARFEL The gifted harpist, who achieved a marked success at the Maine Music Festival.

whether a harpist has ever been accorded more genuine applause, fortified by floral tributes, than that given this charming young artist at this year's Maine Music Festival. William Rogers Chapman, conductor. Judging from the number of her appearances, Miss Warfel might aptly be termed the "main" artist at the "Maine" Festival, for she played the harp parts in all the orchestral numbers at each of the performances and six public rehearsals.

Of her solo appearance in Bangor, the Daily Commercial said, "The audience was delighted. Few there are who realize the possibilities of the golden-stringed instrument Miss Warfel plays so brilliantly, so sweetly, so softly or so ringingly, as the music and the composer's mood demands. Her first group included many styles of music, written especially for harp performance. . . Miss Warfel included in her second group 'Autumn' by Thomas. Those wonderful fingers played as if the caress of drifting leaves brought music from the charmed strings." The consensus of opinion seems to have been the "acme of

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perfection." In Portland, the discriminating audience was so enthusiastic in its applause that she was obliged to respond to a number of encores. To quote the Portland Daily Argus:

Mary Warfel, solo harpist at the matinee concert, was the bright illuminating star of the program. Her every number was received with applause and she deserved every bit of the praise that was lavished upon her. . . She received one of the most enthusiastic receptions ever accorded to a musician at a festival here. It is easy to understand, after listening to Miss Warfel, how she ranks as one of the pre-eminent artists on the concert stage today. Added to the wonder beauty of her tone, her masterly and poetic rendition, is a personality that appeals with wonderful force to a discriminating audience. Under her hands the harp becomes an animate thing where extreme beauty of tone, exquisite subtlety of feeling and sound musicianship combine to make her playing extremely brilliant and delightful in every way. A grace of manner and graciousness of bearing heighten the buoyant charm of her personality so that friends have been won to her in unusual numbers."

Reuben Davies' Fort Worth Recital

Reuben Davies, the young American concert pianist, gave a recital at the First Methodist Church, Fort Worth, Texas, on the evening of November 9, receiving the following warm tribute from Margaret Kimball in the Fort Worth Record of November 10, 1917.

the Fort Worth Record of November 10, 1917.

An appreciative audience greeted Reuben Davies, head of the piano department of Texas Woman's College, in his downtown recital last night. Mr. Davies is an excellent example of a musician who, with his numerous duties in college work, still has time enough to devote some of it to concert and make a success of it. Davies plays the piano as it should be played, as every serious pianist dreams of playing it. Opening the program was a sonata by Chopin. In this he kept close to the text but at the same time transfused much of his own personality into his interpretation and gave a reading of this composition that commanded respect and admiration for the romanticism divplayed which is characteristic of Chopin himself, at has been said that Liszt and Chopin once changed seats of the piano when the lights were turned out and the audience never knew the difference. Well, this might also be said of Chopin advices, for Davies, for Davies interpretation of Chopin is splendid.

Of an author of the Chopin is splendid.

The remaining the composition of the group from Liszt. The remaining the composition of the great composition of the great composition of the great composition of the result of the program was Bartok's famous "Bear Davies," this shave taken much time and study to prepare this force. It it is that have taken much time and study to prepare this force. It it is has not been heard here before. He invested "Romance" (Shelius) with a suave beauty that made it very impressive. "Prefude" (Blancher) and "Passacagiia" (Scott) were given in a "Pelude" (Blancher) and "Passacagiia" (Scott) were given in a very maner and, at times, exciting with a tinge of the military.

On the whole the program was rendered with feeling and understanding—an understanding of his composers such as is attained only by a master and that is what Davies is—a master of the plane.

Cornelius van Vliet Scores Again

Cornelius van Vliet, the Dutch cellist, appeared as solo-twith the Tri-City Orchestra in Davenport, Ia., recently, inning again the full approval of the press and public. The following are some of the notices that appeared in

the Davenport papers:

the Davenport papers:

The famous cellist, Cornelius van Vliet, had the biggest success of the evening with his artistic performance of the difficult Saint-Saëns concerto for cello and orchestra. Mr. van Vliet's masterful interpretation of the concerto, his purity of tone, lovely touch and tremendous technic, brought forward such applause that he had to give two encores, the brilliant tarantelle by Popper and the beautiful "Swan" by Saint-Saëns.—Iowa Reform, Davenport, Iowa.

A storm of applause greeted the evening's soloist, Cornelius van Vliet, who is one of the most prominent cellists of the day. When



CORNELIUS VAN VLIET,

but a small boy, he was quite a master of the instrument, and now a comparatively young man, he is an artist. He played the Saint-Saëns concerto for cello and orchestra, accompanied by the orchestra, and by the insistent demands of the audience he was called back twice to give encores. Van Vliet has a command of tone that for exquisite beauty, sympathetic quality and depth of feeling is unequalled. While listening to him, it is like a burst of fairy music. He coaxes from the strings fascinating harmonies which throb over the audience.—The Union, Rock Island, Ill.

Mr. van Vliet was in splendid form. He caught the spirit of the French composer in the classic concerto for cello and orchestra, and his instrument sang with exquisite harmonies under his sympathetic touch and masterly bowing. In the tarantelle there was evidence of the artist's strong temperamental tendencies, as he took the tempo with a breeziness that caught the breath, while his masterly rendering of the cadenza in thirds and sixths was quite as wonderful technically as it was delightful musically.—The Democrat, Davenport, Iowa.



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Sincerely yours, (Signed) Aurelio Giorn

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PAUL REIMERS, TENOR. QUALIFIES AS A HUMORIST

When Paul Reimers gave a series of lecture-recitals in New York two seasons ago, following his annual song recitals, he revealed to many in his audiences for the first time his remarkable powers of humorous entertainment. The tenor interspersed his splendid song interpretations with poignant remarks and clever witticisms. When, toward the close of one of the programs, he seated himself at the piano and imitated the singing of an amateur, contrasting it with a professional of skill in matters of attack, slurring, vocal coloring, etc., the ripple of merriment that had followed his previous remarks changed to peals of laughter.

To his intimate friends and acquaintances, however, Mr.

To his intimate friends and acquaintances, however, Mr. Reimers has long been known to possess a strong sense of humor, which he is apt to exercise most unexpectedly, and greatly to the delight of those about him. His return from a concert tour is always looked forward to with a great deal of pleasure by his friends and associates, because nobody can picture the little incidents of travel and of meeting other people in the same droll and merry manner as Paul Reimers.

of meeting other people in the same droll and merry manner as Paul Reimers.

Returning from an extensive concert tour through the Middle West and South West a few days before his annual New York recital at Acolian Hall, November 23, Mr. Reimers, discussing the various incidents of the tour at the office of the Music League of America, said:

"My train had come to a stop at a tank town somewhere in the middle of a desert, and I was told that we would stay there for about twenty minutes. As I felt a keen desire to stretch my cramped limbs after a night in the sleeping car, I wandered off into the "town," which consisted of a few smoke-blackened houses. I had only gone a few steps, when my eye lighted upon a shop window from which the gaudiest and loudest of ties I have ever seen seemed to beckon to me fervently. Their color combinations would have made Bakst hide his head in shame. I was just thinking what excellent fun it would be if I bought one of the monstrosities and presented it with a serious face to my accompanist, when there was a shrill blast of a whistle, which sent three icy shivers down my spine, and as I turned, I saw the last cars of the train disappear beyond the station, with Blair Neele, my accompanist, frantically waving to me from the rear platform. I was glued to the spot in an attack of paralysis. When I finally regained control of my shattered nerves, I was back at the station in a few leaps and

started shouting down the track after the train. Meanwhile, my accompanist had argued with the conductor for another stop. The conductor saw the point when he looked down the track from the rear platform, and I got back on board dripping with perspiration. Even now I grow quite warm at the mere thought of it.

"Everywhere I met the most enthusiastic audiences. Naturally, in the smaller midwestern cities they differ materially from our eastern concert audiences. They are not so restrained, and you will understand what I mean when I say that baby carriages in the lobbies of the concert halls are not an uncommon sight. On one occasion a child had evidently not behaved as it should, for I observed the mother leaving her seat hastily in the middle of a number.

observed the mother leaving the of a number.

"But in all seriousness, I am looking forward to the greatest musical season that this country has ever experienced, with each succeeding season becoming greater in the musical appreciation of the public."

Sterner Artist-Pupils at Bronx Forum

Vocal pupils of Ralfe Leech Sterner, director of the New York School of Music and Arts, are those heard exclusively at the regular meetings of the Bronx Open Forum, at Morris High School auditorium, 166th street and Boston road, New York. November 25, three of them, namely, Annie Grace, Jane Morris and Marian Spavrosky, sang solos, selected for their appropriateness, viz., "Somewhere in France" (Hartmann), "Land of Hope and Glory" (Elgar) and "When the Boys Come Home" (Speaks). Their singing created enthusiasm, Brigadier-General Hoyle, Hon. George G. Battle and Major Louis L. Seaman, who took part in the forum, leading in the applause.

La Bonte and Van Dresser, Samaritans

Henri la Borte, the American tenor, and Marcia van Henri la Borte, the American tenor, and Marcia van Dresser, formerly of the Chicago Opera, gave a concert for the benefit of the Armenian and Syrian Relief Committee at the Academy of Music in Brooklyn on Sunday, November 25. Addresses were delivered by Henry Morgenthau, formerly American Ambassador to Turkey, and Rabbi Wise. The Academy was packed to capacity and the singers were received with enthusiasm. Mr. la Bonte sang the "Celeste Aida" as his principal number and a group of lighter compositions.



A CHECK IN PAUL REIMERS' CAREER-



"I HEAR THEM CALLING ME"-Photos by Bain News Service.



INDOOR SPORTS-Paul Reimers galloping through Central Park on the arm of a chair.



PAUL REIMERS LOOKING FOR THE MISSING LINKS

-On top of a New York apartment house.

ELIAS BREESKIN'S BOOKINGS

Talented Young Russian Violinist to Make First Amer-

Elias Breeskin, Russian violinist, begins his first American tour this season under the direction of Daniel Mayer. Breeskin was born in Ekaterenoslav twenty-one years ago and is a member of a musical family. His talent and predilection for the violin were noted at the early age of four. So marked was his sense of pitch that he was taken by his brother, also highly talented, to the authorities



of the local conservatory, where, upon their advice, he was not permitted to engage in musical studies until he was seven years old. Two years after beginning work there he had won first prize at the conservatory.

Leopold Auer, to whom so many noted violinists acknowledge their obligation, at this time, while on tour, heard young Breeskin and is said to have remarked upon his musical gifts. The young artist, at the suggestion of Auer, was sent to the conservatory in Petrograd for one year, but his studies were interrupted by the massacre at that time. Barely escaping with their lives, the members of the family reached Austria, but the hardships and poverty of the group were accentuated by the discovery that the young violinist had contracted trachoma while en route and was blind.

Living in a dark cellar and in utter despair, the boy still

and was blind.

Living in a dark cellar and in utter despair, the boy still clung to his instrument. When a noted professor of the Cracow Conservatory, who indulged in the pastime of Haroun as a relief to his arduous teaching, happened near, he heard the tones of the violin, made inquiries and a personal examination. Breeskin was taken by the pedagogue to a local clinic, where a rare operation was performed successfully by eminent surgeons who had become interested in the young genius, and his sight was saved. Young Breeskin was soon acclaimed on the continent, and appeared by royal command at state functions and concerts. At this time, not yet twelve years old, he came to America, with his family, which settled in Washington.

The diagram of the first prize. In addition to his technical education. The latest attracted the attention of Mrs. Theodore Roosevelt, and a fund was raised for his future musical education. In Baltimore, later, he created new friends and a broader scope of work. Under the guidance of Kneisel his studies were continued in New York at the Institute of Musical Art, where he graduated in 1915, as winner of the first prize. In addition to his technical education, Mr. Breeskin enlarged his resources by a course at Columbia University. University

University.

In proof of their faith in the star of this young violinist, his patrons and admirers have recently purchased for him a Stradivarius valued at \$16,000, with a Tourte bow, the mounting of which is said to be by Louis XVIII, and which was originally the property of that monarch's

which was originally the property of that inolaters favorite court musician.

Mr. Breeskin's bookings to date are: December 16, Chicago; January 19, Boston; January 28, New York; February 5, Cleveland; February 7, Washington; February 14, Philadelphia; February 16, Boston; February 26, Cincinnati; March 22, Baltimore.

"Somebody Loves Me," a Popular Number

"Somebody Loves Me," by Ralph Cox, has been featured by Mary Adele Hays, soprano, on her Redpath tours of the West and South. Miss Hays reports that it is one of her most popular numbers. Harriet McConnell, contralto, and Mary Potter, con-tralto, are also both using this song with great success.

People's Chamber Concert

The second Friday evening chamber-music concert by the People's Symphony Concerts Auxiliary Club will be held in the Washington Irving High School, New York,

Friday, December 7, the attraction being the Barrere Ensemble. The program will include the Haydn octet for oboes, clarinets, horns and bassoons; "Woodland Sketches," by MacDowell; a group by George Chadwick, and numbers by Perilhou, Chopin, Pfeiffer, De Bailly and Gouvy. The usual special reduced rates for students and workers will prevail.

May Mukle in the East

Owing to the illness of Florence L. Pease, May Mukle, the gifted cellist, is now under the management of Haensel and Jones. Until March 1, Miss Mukle will fill engagements in the East, and after that time she will go to the Pacific Coast, returning East early in April. Her Western trip will be under the management of Jessica Colbert, 641 Post street, San Francisco, Cal. In addition to a New York appearance on December 10 at Carnegie Hall, Miss Mukle is booked for engagements in Grand Rapids, Detroit, Minneapolis, Toledo, Rochester, Syracuse, Montreal, Ottawa, etc.

Whithorne Compositions Performed

The compositions of Emerson Whithorne will be extensively performed this winter. Of his larger works, the orchestral tone picture "The Rain," which had to be immediately repeated when played for the first time by the St. Louis Symphony Orchestra last season, will figure on a Stransky New York Philharmonic program in January next. Then Max Zach and the St. Louis Symphony will play a symphonic phantasy in large form, "Ranga," on a Hindoo tale by Bain, at the pair of concerts taking place December 14 and 15. Arthur Shattuck, the pianist, is using "The Rain," in its piano transcription and "The Cuckoo" on his programs. At his New York recital Paul Reimers, tenor, sang a Chinese song, "By the Eastern Gate," which is being issued by Carl Fischer, New York. Other Whithorne works which will shortly be published by Fischer are "Put by the Lute," dedicated to and being introduced by Oscar Seagle, and



EMERSON WHITHORNE

"In the Olive Grove," a song for soprano from the song-cycle, "Song of Sappho," to Bliss Carman's words. G. Ricordi. New York, have just brought out his "The Babe in the Garden," with Eugene Field's words, dedicated to the composer's son, Cedric Villiers Whithorne, and a Gaelic song, "Dalna," to Fiona Macleod's words.

Mabel Beddoe to Tour with Tina Lerner

Mabel Beddoe, the charming Canadian contralto, has started her first concert tour under Annie Friedberg's management. Miss Beddoe sang with great success at the Woman's Club in Pelham, N. Y., and was immediately engaged to appear at the Westchester Woman's Club in Mt. Vernon, N. Y., on November 21. Her manager has booked her so far for more than thirty concerts, and dates are increasing daily. Her January tour in connection with Tina Lerner, the Russian pianist, will take her to the Pacific Coast and through the northern part of Canada.

Ernesto Berumen to Make New York Debut

An interesting addition is promised to the musical world of New York early next year in the person of Ernesto Berumen, a young Mexican pianist, who will make his debut in Aeolian Hall on January 31. Mr. Berumen, who studied at the Leipsic Conservatory and also with the late Leschetizky, will present a program of classical and modern music

Kinsey Here

Carl D. Kinsey, head of the Chicago Musical College, was in New York several days last week for a business visit.

1

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MUSICAL COURIER READERS

Give Christmas Cheer to Prisoners' Families

Give Christmas Cheer to Prisoners' Families

November 15, 1917.

The Editor, Musical Courier:

Dear Sir.—May I again this year bring to the hearts of your readers the plea for help and sympathy from the prison shadowed homes where we shall try to bring a little joy and comfort this Christmas season? My work in the big state prisons all over this country has brought me in touch not only with tens of thousands of men incarcerated there, but also with their families, to whom they send me in the hours of sickness, poverty or despair that fall so cruelly to their lot. The men in prison have at least clothing, food and shelter while they serve their term, but the wife and little ones at home have often to face cold and hunger and are the innocent victims of an undeserved fate.

For years we have tried to gladden their Christmas. We don't call them together to join in one big dinner. That of course would be impossible and would not be a lasting help. Our method is to pack big Christmas boxes of groceries, new clothing and toys. As each family's need is investigated we are able to provide just what they need most.

There still rings in my ears the woeful little voice of one of the small children we visited before Christmas. She was only a tiny child, but she was looking after four tinier ones in their two-roomed home while mother was out to work. "No, there won't be no Christmas this year, papa's away and Santa Claus is dead." Will some of the readers of this message help me to reseurcet Santa Claus for the hundreds of little ones we long to help?

I know this year the work will be harder than ever because so much financial help is going to answer the great need in warratricken countries overseas. We cannot be selfash or regret for a moment the generous help to other lands, but oh, can we not also remember practically these helpless ones at home?

So that the business methods of our organization may be thoroughly understood let me add that the Volunteers of America is an incorporated society, that our books are careful

Very truly yours for our country's prisoners,
MAUD B. BOOTH.

Criticises St. Louis Orchestra

Criticises St. Louis Orchestra

St. Louis, Mo., November 13, 1917.

The Editor, Musical Courier:

I am writing to you because I believe that certain things in connection with the St. Louis Symphony Orchestra should be published in your columns, so as to wake up the local management to a sense of responsibility and progressiveness.

The St. Louis Symphony Society has just published a prospectus, in which it acknowledges that the deficit for the season will be approximately \$40,000. To date \$28,000 has been subscribed toward this amount, leaving \$12,000 to be raised. It seems a painful admission to the rest of the country and a real humiliation to the musicians of this city that such a comparatively small sum of money should not be oversubscribed by the wealthy music lovers of St. Louis, especially as one may become a guarantor of the orchestra by paying as little as \$5,000. This year there are 109 guarantors, as against 306 last season. Perhaps more might materialize later on, and it certainly is to be hoped so.

Hackett Again Wins in Boston and Springfield

Arthur Hackett sang at the Auditorium, Springfield, Mass., November 27, and at Symphony Hall, Boston, on Thanksgiving Day, in each city adding to the laurels he had already won. The Springfield Republican reviewer said: "The favorable impression he made at that time (a year ago with Geraldine Farrar) was duplicated by his work last night, which was excellent throughout. "The Bells of Rheims," by Lemaire, came the closest to doing full justice to his ability and he made this striking composition very effective." The Boston Globe of November 30 writes: "Mr. Hackett is making tremendous strides in his art. Since last heard in Boston his singing of songs has improved marvelously. The group of admirably chosen and contrasted French songs were sung with discerning distinction in emotional values and in dramatic expression. There was atmosphere, imagination; in Fauré's exquisite 'Elle,' subtlety, and in 'The Vultures' of Lenormand, a terrible picture, the sweeping strokes and bold colors of the impressionist."

Russian Symphony Patriotism

Members of the Russian Symphony Orchestra are showing their patriotism and their appreciation of the sacrifices being made by the men now with the colors at the different camps by giving concerts wherever possible while on their present tour. It is the first of the big orchestras to do such a thing, and aside from the dramatic entertainments which have been given to the Plattsburgers by the New York theatrical managers, nothing else on this magnitude has been attempted at the camps. The first concert took place at Camp Lee, Petersburg, Va., on November 18, and was arranged for by the War Work Council of the Y. M. C. A. A program suited to the occasion was given, and received the ringing approbation of the men. After the concert the orchestra members were entertained by the officers of the camp before going to Norfolk, Va., where the fifteenth annual tour of the Russian Symphony opened.

On Thanksgiving night the Russians took part in a monster benefit concert given at the Syrian Mosque in Pitts-burgh, under the auspices of the Pittsburgh Dispatch Sol-diers' Tobacco Fund.

Althouse Re-engaged for North Shore Festival

One of the first artists to be engaged by Carl D. Kinsey, who was in New York last week for the purpose of signing up artists for the annual North Shore Festival at Evanston, Ill., was Paul Althouse, the American tenor of the Metropolitan Opera Company. So great was this young tenor's success at the same festival last year, when he sang in Sullivan's "Golden Legend," that he was immediately promised a re-engagement. In fulfilment of this promise, contracts have been signed with his managers, Haensel and Jones, for Mr. Althouse's appearance at the Evanston festival on May 27, 1918, to sing the tenor role in Elgar's "Caractacus."

Many persons in St. Louis object to the management of our symphony orchestra. I know some local music teachers here who do not buy season tickets because they object to the management, which, in their estimation, should be renovated and reorganized. According to all reports, there is a fair sale of seats for this season, and a number of cheaper artists have been engaged.

The main trouble with the orchestra is that it does not advertise sufficiently, especially in the music journals. Very few people outside of St. Louis know that there is an orchestra in this city, and as that organization has no reputation beyond the borders of our home town, a large proportion of the persons living here do not believe that the orchestra is a first-class organization. They make comparisons with the orchestras of Cincinnati, Philadelphia, Chicago and other cities, and cannot understand why those bodies are in demand all over the country and why nobody seems to desire to hear the St. Louis Orchestra outside of its home town. It makes the music teachers and music lovers in St. Louis angry that its orchestra does not have more publicity outside. The music teachers naturally feel that if the orchestra would advertise properly, St. Louis music lovers would be benefited and the teachers here would have more pupils from out of town.

Recently the Sunday "pop" concerts commenced long after the advertised time, because there was only one ticket seller. There should have been two, one for the baleony and one for the lower floor. The war tax made persons stand out in the cold, and I heard many people say that they will not come again unless things in the pleases a great many St. Louisians when your paper writes affirst. It pleases a great many St. Louisians when your paper writes affired the cold of the control of the control of the second of the control of the

with such a fearless pen about the street affairs.

If only the St. Louis Orchestra could get business outside of its own city everything would be well. However, as long as the management is parsimonious enough not to arrange for proper publicity, there will be no demand to hear the orchestra outside of St. Louis.

St. Louis he leader. Max Zach, is not a guarantor of the one E. R.

management is parsimonious enough not to arrange for proper publicity, there will be no demand to hear the orchestra outside of St. Louis.

Even the leader, Max Zach, is not a guarantor of the orchestra, although he could become one for \$5.00. Also, I do not see E. R. Kroeger's name on the list of guarantors, but perhaps he belongs to the dissatisfied ones.

As soon as the symphony concerts end here each spring, Mr. Zach at once sets off for Boston. A great many persons in St. Louis would like to have a conductor who lives here always, and who would be interested enough to strive to make the city musical at all times of the year.

Several teachers said to me recently that they hoped the orchestra would disband, as that is the only way to get rid of the management. In that event, some local manager could bring out-of-town orchestras, in the manner that Pittsburgh, Buffalo and Cleveland employ them. However, it seems rather cruel to think of the St. Louis Orchestra being broken up and its musicians thrown out of employment.

Other teachers have told me that unless the St. Louis Orchestra helps to boom music properly in St. Louis and creates larger musical interests here, they will leave for Chicago, Boston, Philadelphia or New York after the war.

Trusting that you will find space for these opinions, which I am expressing honestly and without an axe to grind except the wish for real musical advancement in St. Louis, I am, with great admiration for your truthful and powerful journal, Very sincerely yours,

(I am sending you my name, but do not desire to have it published, for obvious reasons.)

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METROPOLITAN ARTISTS ENLIVEN OMAHA MUSICAL EVENTS

"Oratorio Artists," Merle and Bechtel Alcock, Seagle and Brown on Roster

Omaha, Neb., November 26, 1917.

Omaha, Nob., November 26, 1917.

Reed, Miller, tenor; Myrtle Thornburg, soprano; Nevada Van der Veer, contralto, and Frederick Wheeler, bass, appeared here last month in one of the concerts of the Blackstone Hotel series under the name of the "Oratorio Artists." The quartet gave a splendid program of solos and concerted numbers, assisted by Frank Braur, pianist and accompanist.

A more recent event in the same series was the recital given by Merle and Bechtel Alcock, respectively contralto and tenor, accompanied by Dorothy Sublette, pianist, who were heard here the evening of November 16 in an attractive program of modern numbers.

tive program of modern numbers.

The Tuesday Musical Club of this city opened its present year's series of musical events by presenting Oscar Seagle, baritone, and Eddy Brown, violinist, in a recital at Boyd's Theatre on the evening of November 8. The beautiful program furnished by the two sterling artists gave endless delight to a large audience.

Adelyn Wood and Dorothy Morton, two of the city's younger, but not the less talented pianists, collaborated in a two-piano recital last week, for the benefit of the Armenian relief fund. The two young players showed a good ensemble, much technical skill, and very pronounced musical gifts in a representative program from the two piano literature.

iterature.

Mr. and Mrs. Cecil Berryman, two well known professionals in the local pianistic field, also contributed an evening of two piano music last week, confining their selections to works from the modern French literature, and showing diemselves well fitted musically and technically for the work in hand.

Martin W. Bush, a prominent pianist of this city, was heard in a recital at the First Baptist Church on the evening of November 13. Among the numbers on the program were Weber's C major sonata, Schumann's "Davidsbuendler Tänze," and modern pieces by Paderewski, Dohnanyi, and others.

Robert Cuscaden, violinist, has taken up his residence in Omaha again after an absence of almost ten years, spent in musical activity in Berlin and Boston. Mr. Cuscaden is starting a movement which has as its ultimate goal the establishment of a symphony orchestra here. Friends of Mr. Cuscaden, and of music in general, are heartily wishing him success in the new venture. New developments

Mr. Cuscaden, and of music in general, are heartily wishing him success in the new venture. New developments will be reported in the future.

Mr. and Mrs. Thomas J. Kelly, now of Cincinnati, but for years prominent factors in the musical life of this city, were visitors here early in November, when Mr. Kelly was engaged to conduct the community singing for the Nebraska Teachers' Association.

Louise Shadduck Zabriskie gave an organ recital at the new First Presbyterian Church on the afternoon of Sunday, November 11, assisted by Louise Jansen-Wylie, soprano.

Hazel Silver, formerly of this city, but now a resident of Chicago, gave a song recital last Wednesday evening at the First Methodist Church, assisted by Mabel Woodworth-Jensen, violinist, and Nora Neal, accompanist. The trio proved themselves very accomplished recitalists.

A new chapter of the American Guild of Organists has recently been organized in this State. Ben Stanley, organist of Trinity Cathedral, has been appointed dean.

Henry Cox. violinist, of this city, was soloist with the Lincoln Symphony Orchestra at its concert there last Tuesday. Mr. Cox performed the Mendelssohn concerto.

Edith L. Wagonor and Alice Davis Berryman have recently presented pupils in public recitals here. J. P. D.

Ten Minutes with J. J. Hattstaedt

John J. Hattstaedt, head of the American Conservatory of Music in Chicago, not long ago had some interesting things to say to a MUSICAL COURIER representative. He was asked how the school's enrollment had fared this

was asked how the school's enrollment had fared this season.

"I am very well satisfied, considering the national crisis we are passing through," replied Dr. Hattstaedt; "we have more pupils at the school than ever before. However, most of their parents are looking for 'bargains'; that is to say, a discount on the regular rate. On the other hand, married teachers are asking for an increase. Therefore the school, with more pupils than formerly, probably will make a little less money than usual."

"Did the draft affect your institution much?"

"Naturally. The young men among my teachers were drafted and their pupils only refuctantly consented to study under other instructors who were mostly older men and therefore more expensive. Many of the pupils object to women teachers and will not have them at any price."

"Is there a special cult of American music at your conservatory?"

"Therefore were ago I did pioneering in Illinois for

servatory?"

"Twenty-five years ago I did pioneering in Illinois for the cause of American musicians and at the time I presented students and teachers in all-American programs. I received the thanks of all the American composers, including Foote, Chadwick and others. Only one objected and that was MacDowell, from whom I had a letter (which still is in the American Conservatory safe) saying that MacDowell objected vehemently to having his work

performed on all-American programs, and that if his com-position could not be placed with the work of European composers it was best not to perform it at all." "Chicago has done wonderful things in helping American composers, don't you think so?"

"Indeed I do, and Frederick Stock has been most progressive and constructive in that regard. It is splendid of him to put so many American works on the programs of the Chicago Orchestra. Of course a great many American works lack merit but that is the case also with the compositions by Europeans. Every week I receive letters and personal visits from composers asking me to have their orchestral works performed. I tell them I have nothing to do with the orchestra and advise them to see Stock. Many of the young composers thereupon write to or call on Stock and state that 'Hattstaedt sent them.' Hattstaedt of course was 'in wrong,' until last week, when he explained to Stock that he told those people they should see the conductor of the Chicago Symphony Orchestra, who alone had jurisdiction in the matter. As they had no letters from me, and no recommendation at all, I explained to Stock that I did not want to be blamed for having his time taken up with people not deserving of his attention."

Dr. Hattstaedt told the Musical Courser man many other interesting things. The head of the bire works and the serving of the story was the proper of the chicago in the people of the bire.

Dr. Hattstaedt told the Musical Courses man many other interesting things. The head of the big music school also has ideas and is never unwilling to give them out especially if they are likely to be suggestive or helpful elsewhere.

American Institute Recitals

The thirty-first sonata program, November 30, at the American Institute of Applied Music, Kate S. Chittenden, dean, was performed by David W. Johnson, pupil of Miss Chittenden, and Louise R. Keppel, pupil of Mr. Hodgson, both pianists; Emma Folger, violin pupil of Mr. Schradieck, and Margaret Spots, pianist, pupil of Miss Ditto. They played works by Haydn, Mozart and Schutte. The coming Friday, December 7, at 4 o'clock, works by Mendelssohn and Mozart will be played by Alice Clausen, Eleanor Mead, Edith Miller, Lizzie Herndon and Rose Hartley. Miss Ditto.
Schutte. The coming Frida
works by Mendelssohn and
Alice Clausen, Eleanor M
Herndon and Rose Hartley.

Herndon and Rose Hartley.

On November 26 a gathering of good size listened to a program of piano, vocal, violin and cello pieces, twelve numbers making up an interesting program. Some of those who were heard by the present writer were Mildred Dewsnap and Hinkle Barcus, who sang songs with intelligence and spirit; Add Keigwin, pianist, who played Sibelius' romance with good expression; Regina Dufft, violinist, who plays with warm musical expression; Lois Rogers and Mildred Pyke, pianists, who are a credit to their teacher, Miss Chittenden. Beside these, the following students showed some of the results of their study: Bernice Nicolson, Alice Clausen, Mildred Deats Madeline Giller, Louise Keppel, and the Kentucky Trio, consisting of Em Smith, violinist; C. Zelma Crosby, cellist, and May Bingham, pianist.

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PAUL REIMERS Tenor

Master of Lieder, Chanson and Folksong.-Eve. Post.

New York Herald, November 24, 1917:

Paul Reimers, tenor, drew a large audience to hear his annual song recital in Aeolian Hall yesterday afternoon. A feature of his programme was a group of international folk songs containing some war songs, notably "Joli Tambour" from the French, and "The Dying Soldier" from the Kentucky Mountains. Few vocalists sing with such polished style as Mr. Reimers.

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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCANS LIKE ORNSTEIN'S MUSIC

Composer-Pianist's Pacific Tour Extended-Girl Cellist Makes Impression-Zech's "Lamia" Given by Symphony Orchestra

San Francisco, Cal., November 28, 1917

San Francisco, Cal., November 48, 1917.

The appearance of Leo Ornstein in a program well representing his own compositions, at the Scottish Rite auditorium, November 23; the introduction to the concert going public of a twelve year old girl as a cellist by Stanislas Bem, and the performance of a symphonic poem by a local composer, through the agency of the San Francisco Symphony Orchestra, conducted by Alfred Hertz, filled up the week ending November 24 with more than the usual musical interest.

Mr. Ornstein is having great success in California, and especially in San Francisco. His first recital established him firmly in local favor as an executant; the appearance on the date mentioned above was marked by the performance of the following Ornstein compositions: Sonata,



LEO ORNSTEIN,

op. 54, which had not been heard here before; "Funeral March"; "Three Moods," scherzino, berceuse and "A la Chinoise." Altogether there were twenty-two compositions on the program, including the foregoing, representing Schumann, Cyril Scott, Debussy, Rachmaninoff,

Chopin, Liszt and Ravel. The unquestionably great skill of the pianist was even more fully appreciated by a large audience than at his initial appearance. His own compositions produced striking effects. At times the audience laughed aloud at what appeared to be incomprehensible but vastly amusing eccentricities; in at least one other instance his listeners seemed stunned by equally incomprehensible accumulation of stupendous fortissimos, which impressed a soldier auditor who sat next to the writer so much that he confided: "That just beats the devil." By delicious lyrical efforts he won melody lovers; by what seemed to the uninitiated an unaccountable. "hodge podge" of totally incredible "stunts" he persuaded auditors that they were truly getting something new, and they taxed their memories and perception to define what they thought was "art" and what was not. But "there was not a dull minute." The applause was such that extensions of the Ornstein tour on the Pacific Coast have been planned by Frank W. Healy, the local manager for Mr. Ornstein.

Flori Gough, Cellist, Interests Musicians

Flori Gough, Cellist, Interests Musicians

Flori Gough, Cellist, Interests Musicians

The twelve-year-old cellist making her first public appearance is Flori Gough, a San Francisco garl. She was discovered by Mr. Bem. An audience which included many leading musicians of this portion of California listened with surprise and applauded with real enthusians. Miss Gough played the following with George Stewart McManus at the piano: "Variations Symphoniques," op. 23, by Boellmann; ariosa, Bach; scherzo, Van Goens; and concerto in A minor by Saint-Saëns, op. 33. She disclosed personality, technic, appreciation of the various moods of the several composers and appeared very professional. Her tone was excellent; her execution pleasing and effective. She has accomplished much and seemingly promises to achieve greater things.

Hertz Directs Zech Work

The symphonic poem "Lamia" by Frederick Zech was performed by the San Francisco Symphony Orchestra, November 23. This work was performed years ago in this city and also in the East. On rehearing it is seen to have decided musicianly merits. It was given con amore by Hertz and his performers and was thoroughly we'l received. Mr. Zech has three symphonic poems to his credit; also two romantic operas and some clever chamber music.

Chamber Music Quartet in Second Concert

The second concert of chamber music by the Minetti Quartet was given at the residence of Mrs. T. W. Hellman, Jr. The program included one composition not heard here before, Sinigaglia's "Hora Mystica," which was well liked. Giulio Minetti leads the quartet.

C. M. T. A. Officers Nominated

The nominations for officers of the California Music Teachers' Association for 1918 are as follows: President, Albert F. Conant, San Diego; C. S. Delano, Los Angeles; vice-president, George McManus, San Francisco; Warren D. Allen, San Jose; treasurer, Samuel Savannah, San Francisco; H. W. Patrick, San Francisco; directors, Mrs. L. L. Rowan, San Diego; Willibald Lehman, San Diego; Horatio Cogswell, Los Angeles; Charles Farwell Edson, Los Angeles. These names will be voted on by the entire membership by mail ballot during December, and the

results announced at the annual meeting of the association

January 1.
In addition to president, vice-president and treasurer,



FLORI GOUGH,

two directors are to be elected. George McManus and Albert Elkus, present members of the board, hold over another year. D. H. W.

LOS ANGELES, CAL.

The Hope-Rosenfeld-De la Plate series of five concerts opened auspiciously on November 20. There was a good sized audience, which speaks well for the esteem in which these artists are held by the music lovers of Los Angeles. The program upon this occasion was the sonata in B minor, Bach; the sonata in A major, Franck, and a group of three songs. The Rosenfeld-Hope combination proved, in the sonatas, to be in every way acceptable. Josef Rosenfeld is a violinist who possesses a large technic and a wealth of true musical instinct, combined with good taste, that rendered his interpretations both effective and interesting; May MacDonald Hope's splendid musicianship and complete mastery of the keyboard made her portion of the works a delight indeed. Perhaps the most remarkable feature of the evening's offering was the entire accord with which these sonatas were interpreted. There was a verve and a warmth of interpretation that was praiseworthy and absence of restraint in the ensemble. To outward appearances both artists allowed themselves the utmost freedom, yet there was never a moment when the

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two instruments were not absolutely together. Each player seemed to anticipate the wishes of the other. Their onward rushes toward the big climaxes were splendidly executed, and the delicate expressiveness of the softer passages was given forth with rare beauty both of tone

passages was given forth with rare beauty both of tone and nuance.

Between the two sonatas De la Plate sang the "Chanson de Mephistopheles," by Moussorgsky; an aria from "Fortunio," by Messenger, and "Fragment," by Hartmann. De la Plate has a voice of truly delicious quality. It is a bass, or rather a bass baritone, with the sonority of a bass and the lightness and flexibility of a baritone. He is evidently a deep student and his interpretations show care as well as inspiration. Also he has humor aid a certain manner which is intimate yet never lacks either poise or dignity. The combination of these qualities is delightful and places him high in the scale of true art among the singers. He made much of the Moussorgsky selection, instilling into it much of that Mephistophelian sardonic humor upon which its success depends; and he gave a most lovely interpretation of the other two songs, especially of the delicate "Fragment" in which Arthur Hartmann shows his gift as a composer of the modern school. Mr. De la Plate sang two encores. He was finely accompanied by Miss Hope.

The dates of the other concerts of the series are December 18, when the Brahms sonata, op. 100, and Beethoven's op. 47 ("Kreutzer") will be given; January 18, a piano recital; February 15, sonatas by Strauss and Mozart; and March 15, when the program will offer a sonata by Handel and the Beethoven op. 30, No. 2, in C minor. At each of these sonata evenings De la Plate will sing a group of songs.

Opera Season Closes

Opera Season Closes

With an "extra" matinee this afternoon the present season of the La Scala Opera Company closes after two weeks of performances successful both artistically and materially. The program of the second week consisted of "La Bohème," "Carmen," "Faust," "Thais," "The Barber of Seville," "Cavalleria," "Pagliacci," "Trovatore" and "Butterfly." The casts were the same as those noticed last week and need not be noticed at length. It only remains to mention the names of some of the artists whose commendable interpretation of lesser roles gave to this company the balance which stamps it as one of the best of western companies: Mario Valle the Sharpless in "Butterfly"; Aristide Nero, Goro in the same opera; José Corral, the Bonze; Italo Picchi, Cesare in "La Tosca"; Roberto Viglione, Marcel in "La Bohème"; and last, but not least, Baby Elsa Jacchia in "Butterfly. All of these added with their excellent art to the general presentability of the operas in which they appeared.

An "Experimental Evening"

An "Experimental Evening"

An "Experimental Evening"

Bertha and Katherine Fiske gave the first of their "experimental evenings" on November 14. This should have been included in the last letter but the program became misplaced and was overlooked. These girls possess unusual originality, both in what they select to do and in the manner in which they do it. A subtitle to this program was "Motifs Grotesque Black and White, Mimed in Minstrel Manner." There was some music and some poetry—"free verse and otherwise." There was a play of Pierrot, a vagrant pantomime, and "Puff and Powder," a fancy from Vanity Fair. Accompaniments were played by Heinrich Tandler. If this was an "experimental" evening the experiment is certainly well worth repeating.

PORTLAND, ORE.

On November 20 the MacDowell Club met in the ballroom of the Multnomah Hotel and listened to the artistic
work of Alice Price Moore, contralto, of Baker, Ore.;
Dorothy Bliss, violinist, and Mrs. Thomas Carrick Burke
and Mrs. Walter Bliss, accompanists. Mrs. Burke's own
composition, "The Day Fly," won much applause. This
progressive club will present in recital from time to time
musicians from the small towns of Oregon.

The Swedish Singing Club Columbia, Charles Swenson,
director, gave an interesting concert on November 16, the
occasion being the 100th anniversary of the birth of the
Swedish composer, Sunnar Wennerberg.
Gregor Cherniavsky, violinist, brother of Leo, Jan and
Mischel Cherniavsky, of the noted Cherniavsky Trio, is
a newcomer. He hails from Bostovdon, Russia, which
city he left on September 2.

omer. He hails from Bostovach, left on September 2. i Scott, bass-baritone, of the Metropolitan Opera

Company, assisted by Edgar E. Coursen, accompanist, of Portland, appeared in recital at Salem, Ore., on Novem-

ber 12.

J. Adrian Epping, baritone, has just been appointed director of the choir of the First Methodist Episcopal

Hartridge Whipp, baritone, is leaving for New York City, where he will appear in recital. J. R. O.

LA JOLLA, CAL.

At the Bishop's School a recital was given by Natalie Bigelow, violinist, assisted by Mrs. H. W. Sharman, pianist, and Mrs. Tyndall Gray (Florence Shinkel Gray), accompanist. Mrs. Sharman is a pupil of Mrs. Gray, who has charge of the music department in the Bishop's School. The program consisted of Sjogren's sonata in E minor for violin and piano, Handel's sonata in A major and a group of smaller pieces, one of them, a caprice, by the violinist, who proved to be not only a most excellent performer but a talented composer as well. Mrs. Sharman gave a brilliant rendition of Chopin's ballade in A flat.

DENVER, COL.

The second concert of the Slack Artist series, with Alma Gluck, was a success from all viewpoints.

Two carloads of new civic organ have been shipped from the Wurlitzer factory in North Tonawanda, N. Y. Three more loads (Denver imports by carloads even its music!) are to follow them. Chicago workmen came to install it all. A recent letter from the factory to Mayor Speer explains that sixty days will be required for instal-

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lation, thirty for tuning, then the long talked of organ will be in evidence.

will be in evidence.

The Scala Opera Company has had to cancel its Colorado dates because of trouble about railroad exigencies.

The San Carlo Company will keep to its promises and open its week of grand opera December 26.

A twilight concert will be given by the Denver Philharmonic Orchestra, December 6, as a Red Cross benefit. Two Denverites, Hartridge and Larry Whipp, will figure on the program. The former has been touring with the Lombardi Opera Company on the Pacific Coast and the Western slope. Western slope

Laverne Lotz, a young pianist of Denver, is attracting

Celeste McDaniel, Annie Lee Gentry, Ruth Nostrum, Louise Butler, Jean Woodward, Virginia Bennett, Estelle Sheldon, participated in a piano recital at Wolcott School, Saturday

Saturday.

Most excellent talent for composition is evinced by four piano numbers from the pen of Nellie Woodard, a young Denverite. The Symphony Club, which meets weekly on Friday evenings at the Wolcott Club House, is attracting attention by the excellent score reading of a fourteen year old girl, Fifi Spandow. She reads from the full orchestral score and keeps up with good pianists and a four handed piano arrangement at a second piano.

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St. Mark's Church witnessed the wedding of a great favorite in local musical circles on Thanksgiving evening. Phillis Perini, known as much for her lovely soprano voice as for her beauty, married Percy James Lee. Many local musicians figured in the ceremonies, notably Marie Braidwood, pianist (maid of honor); Mrs. G. L. Munsen, contralto; Mrs. William McPherson, organist. Miss Perini has served the city faithfully and generously, singing for church, for charity, for the Sunday afternoon jail concerts (given by the Woman's Club) and the soldiers. L. A. R.

BOISE, IDAHO

A splendid audience at the Congregational Church, November 5, accorded Leslie D. Hanson the cordial and enthusiastic welcome which he deserved. Mr. Hanson, who is musical director of the Boise High School, has an unusually well trained voice of excellent quality. It is a rich baritone of wide range, his mezzo being especially beautiful. His program included works of the best song literature of the classic and modern school, the Prologue to "Pagliacci" and a group by American composers: Stephens, La Forge, Campbell-Tipton, Wilson and Burleigh. The latter's "Deep River," as an encore, won especial applause. applause.

leigh. The latter's "Deep River," as an encore, won especial applause.

Grace Sensenig's artistic and colorful accompaniments added much to the pleasure of the evening's program.

Mr. Hanson and Miss Sensenig gave a pleasing concert at Weiser, Idaho, on November 9. A splendid audience showed its appreciation of Mr. Hanson's singing by generous applause. Miss Sensenig's piano solos were also heartily received.

The third meeting of the Tuesday Musical was held as usual at Eiler's Hall on November 13, the composer of the day being Arthur Foote. Mrs. Fraser's splendid paper was supplemented by a letter from a pupil of Mr. Foote which was very interesting. The program included: Predude, op. 73, Mrs. Niday; nocturne and predude, op. 6, Mrs. Jeffries; "I'm Wearin' Away," Mrs. Fraser; "Romance" in F, Mrs. Castlebury; caprice for two violins, Miss M. Sensenig, Miss Castlebury; "When Winds Are Raging," Mrs. Cornell; "Morgen Gesang," Miss M. Sensenig.

The three little daughters of Wilsie Mostin cloud two.

Ragning,
Sensenig.

The three little daughters of Wilsie Martin played two duets, "The Bagpipe" and "The Merry Go Round." These little girls had studied with Miss Westgate, of Alameda, Cal., who is a former pupil of Mr. Foote.

Another Incorporated Musician

Not long ago the Musical Courier told about a Salt Lake City tenor who had incorporated himself as a stock company in order to raise funds with which to finish his musical education. Now comes the news that the wife of Sascha Votitchenko, the tympanon player, has had him incorporated, as she says that "a genius should be legally protected from all the practical and business details of life which hinder artistic creation." Mrs. Votitchenko, who is an American girl, is selling shares in her husband's future successes. The first concert of the incorporated tympanon player will take place here December 30 at the Punch and Judy Theatre.

Treharne Compositions Being Sung

At a musicale of the Modern Music Society of New York, November 23, the feature of the program was a group of songs by Bryceson Treharne, the Welsh composer whose works are attracting so much attention just now. The singer was Robert Maitland, the English bass. On Tuesday, December 4, a complete program of Treharne songs was given at the New York Musicians' Club, the participating artists being: Sue Harvard, Marie von Essen, Joseph Mathieu and Robert Maitland. A review of this concert will appear in next week's Musicial Courier.

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CHICAGO DUNNING SEASON

If it is true that the proof of the pudding is in the eating, Carrie Louise Dunning has every reason to feel gratified at the consistent success which has been hers. As founder and exponent of the Dunning System of Improved Music Study for Beginners, this gifted teacher has traveled from the Atlantic to the Pacific and from Texas and Louisiana on the south to Chicago on the north. Everywhere her classes have been filled to capacity and everywhere her work has been crowned with the success which ever grows more marked as time goes by. Mrs. Dunning is a splendid teacher, but she is also a mother, and just now she is with one of her sons, who is stationed at Camp Wadsworth, South Carolina. Captain Dunning's twin brother is stationed at Camp Lewis, Tacoma, Wash, whither Mrs. Dunning expects to go from the South.

New Brooklyn Orchestra Formed

Two years ago a band of Brooklyn amateur musicians got together and gave concerts for the pleasure derived from doing so. Incidentally, this pleasure was shared by the audiences they played to, and so much so that the organization increased not only in membership, but popularity. Last season, after a very successful recital for the People's Institute of Brooklyn had been given, the members consulted with each other and decided that Brooklyn was too large a place to be without the foundation of all music—a permanent local orchestra. With this result, arrangements are now being completed to give the City of Churches a series of orchestral concerts of the best classical music. The organization now comprises forty-eight men, many of whom were dissatisfied members of other organizations such as the Arion and Liederkranz Societies. Into this enterprise of their own, these members have brought not only fine talent but a spirit and apermanent success.

bers have brought not only line talent but a spirit and enthusiasm, which bids fair toward making the orchestra a permanent success.

President Hugo Leipniker of the new Brooklyn Orchestral Society, when questioned about the work, said: "I want it clearly understood that we are in no way trying to compete with any New York organization. We are not. Perhaps being so near the metropolitan city will be a handicap, but we at least can try the plan. Brooklyn should have its own local orchestra and that question, of course, will be settled by the support given to these concerts, which we mean to put on a subscription basis. Our conductor, Herbert Braham, was unanimously elected to the position. He is a most able man and very enthusiastic about the enterprise. Our first rehearsal is scheduled for the tenth or seventeenth of December, at which time the date of our first public concert will be decided. We will offer the public excellent programs, absolutely steering far away from the average amateur orchestra and its achieve-



CARRIE LOUISE DUNNING,

CARRIE LOUISE DUNNING,
Founder and exponent of the Dunning System of Improved Music Study for Beginners, and the members of her recent Chicago class.
First row, left to right: Edith Hodge, Wichita, Kan.; Incz Pyrees, Jacksonville, Ill.; Elizabeth McVoy, Brookhaven, Miss. Second row, left to right: E. Luerrette McNaughton, Muncie, Ind.; Virginia Ryan, Waco, Texas; Mrs. Dunning; Isabel Tone, Denison, Texas; Ada Kennedy, Rochester, N. Y.; Mabel Hall, Las Vegas, N. Mex. Third row, left to right: Mrs. J. E. Watkins, Guthrie, Okla; Mattie D. Willie, Waco, Texas; Marguerite McClung, Mt. Carmel, Ill.; Carrie Munger Long, Fort Worth, Texas; Cara Garrett, Pallacios, Texas; Jeanette Fuller, Rochester, N. Y. Fourth row, left to right: Mrs. J. Wesley Mason, Dallas, Texas; Harriet Bacon MacDonald, Chicago, Ill.; Alice Scothorn, Dallas, Texas; Mrs. J. E. Hausmeire, Richmond, Ind.; Nelle Sansome, Chicago, Ill.; Mrs. William John Hall, St. Louis, Mo.; Norene Robinson, Chicago, Ill.

ments. Our repertoire includes, for example, the Beethoven and Mozart symphony as well as the Tschaikowsky Fifth Symphony, so you see we intend to give the best we can to Brooklyn. We have been growing slowly, paying our debts as we went along, and if we ever get where we want to, perhaps there will be a few of us left," he laughed as he spoke.

"Why?"

"Because we will be too good for the orchestra."

"Another feature of our work will be the introduction of local talent. These soloists will be selected through merit only. Money or good looks," laughed Mr. Leipniker, "will play no part in their selection."

Mme. Alda Soloist for Mozart Society

Frances Alda, soprano, of the Metropolitan Opera Company, is to be the soloist at the first evening concert of the New York Mozart Society, Mrs. Noble McConnell, president, at Hotel Astor, New York, Tuesday evening, December 18.

Music School Settlement Notes

The Music School Settlement of New York resumed on December 2 its usual free concerts for the first Sun-day afternoon of each month. The Senior Orchestra,

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WEEK STARTING MONDAY, DECEMBER 17, "PIRATES OF PENZANCE"

WEEK STARTING MONDAY, DECEMBER 24, "CHIMES OF NORMANDY"

WITH A SPECIAL XMAS DAY MATINEE

OTHER OPERAS TO BE ANNOUNCED LATER

SKILTON IN CINCINNATI

Charles Sanford Skilton, of the music faculty of the University of Kansas, recently made a triple appearance at Cincinnati as composer, organist and Indian drummer. The chief occasion was the performance of ance at Cincinnati as composer, organist and Indian drummer. The chief occasion was the performance of his "Two Indian Dances" at the last symphony concerts of the Cincinnati Symphony Orchestra. At the first concert he played with the orchestra, using his own large Indian drum, which he obtained from the Pueblo Indians, who had long had it in their tribe. It is reported that at the evening concert he received an ovation and was recalled six times, until the "War Dance" was repeated and the orchestra had also risen to bow its acknowledgments. Dr. Ernst Kunwald, the conductor, praised the orchestration of the work most highly, and was so pleased with it that he immediately altered the program to include it for the next tour of the orchestra.

At the Church of the Covenant, Mr. Skilton, who is a fellow of the American Guild of Organists, gave a recital on the new four manual Austin organ, under the auspices of the Southern Ohio Chapter of the Guild. The program consisted in part of his own works, including the "Legend of the Organ Builder," a melody in B flat and a sonata in D minor. An audience of over 500 was deeply appreciative and showed especial favor to the legend.

Arthur Farwell, conductor, was heard in works of Tschaikowsky and Gluck. More attention is being given to the vocal department of the school than formerly, and the first Sunday concert included vocal ensembles of Handel and other vocal numbers by Bach and Goldmark. On Sunday evening, November 25, Harold Berkley, concertmaster of the Senior Orchestra, and one of the leading members of the faculty, gave a violin recital at the school. The program included the G minor concerto of Vivaldi and the "Symphonie Espagnole" of Lalo.

The Community Orchestra of the Music School has changed its original time of meeting to Tuesday evenings, instead of Thursday, and all amateur players of orchestral instruments will be welcome to come without previous notice. The instruments particularly desired at present are second clarinet, bassoon, horn, trumpet, trombone, cellos and especially violas. Gustave Ferrari, Composer and Conductor

Gustave Ferrari was born in 1872 in Geneva, Switzerland. For several years he studied music at the Conservatoire in that city, and secured an organist's diploma, continuing later at the Paris Conservatoire under Eugene Gigout. He filled several engagements on returning to his native city, going to London in 1901. He has produced a large number of songs, organ, violin and piano pieces and women's choruses, among the best known works being his incidental music to "Hamlet" (Adelphi Theatre, London,



1905), "Ode to Jean Jacques Rousseau," for the second centenary of that writer (Geneva, 1912); "Almanach aux Images," a suite for female chorus and solo voices; a cycle of songs for soprano solo, "The Wilderness;" a Greek ballad dance (Empire Theatre, London, 1915); "The Forester's Children," a poem for female and children's chorus and solo voices; a collection of French folksongs for children, and a lyric drama in one act, entitled "Nang Ping." His four volumes of French folksongs are well known.

Such singers as Povla Frijsh, Emma Roberts, Marcia van Dresser, John McCormack, Paul Reimers and Reinald Werrenrath have adopted and featured Mr. Ferrari's songs

van Dresser, John McCormack, Paul Reimers and Reinald Werrenrath have adopted and featured Mr. Ferrari's songs since his arrival in America.

Mr. Ferrari went back to England for a few months in the summer of 1917 to consult with Oscar Asche, director, and Fred Norton, the composer, as to the music of "Chu Chin Chow," the tremendous success of London and of New York, which Mr. Ferrari is now conducting at the Manhattan Opera House. On the voyage to London the steamship on which he traveled was attacked by a submarine, but happily escaped on account of its superior speed, after a running fight of half an hour's duration.

Just at the present time the Boston Music Company is bringing out a number of compositions by Mr. Ferrari. Of particular interest is a book entitled "Twelve Old Rounds of France," and dedicated to John McCormack's two children. It contains delightful tunes, delightfully arranged by Ferrari, and with delightful colored illustrations from drawings by Thévenez. The book will be off the press in a week or two and will make a splendid Christmas gift for children. Another collection of French nursery rhymes is now in preparation, and in addition to these five new songs by Mr. Ferrari have recently come from the Boston Music Company's press. They are: "A Home," dedicated to Reinald Werrenrath; "Love's Dirge," dedicated to Charles W. Clark; "Consolation," "The Other Love" and "Birds' Songs," dedicated to Lucy Gates.

Mrs. Babcock Having Busy Season

Mrs. Babcock Having Busy Season

Charlotte Babcock, whose New York offices are located at Carnegie Hall, reports a very successful season in the placing of teachers. Through her agency, Mrs. Schirmer, of Boston, is now located at the State University in Seattle, Wash, and Leon Sampaix at the Toledo Conservatory of Music, Toledo, Ohio. Nearby schools have likewise come in for a share of Mrs. Babcock's attention. Owing to the number of men who have been drafted, Mrs. Babcock has had an extremely busy church season, placing five singers in one church alone.

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With two orchestras within three days

November 17, with the Symphony Society of New York, Carnegie Hall
"The most interesting feature of the concert was Mr. Powell's playing of Liszt's 'Hungarian Fantasie.' It was a performance in which was revealed beauty of tone, strong rhythmic sense, and a fine appreciation for climactic effect. He was warmly applauded and recalled several times."—New York Tribune.

November 19, with the Russian Symphony Orchestra, Norfolk, Va.

"In the Liszt E flat Concerto for piano and orchestra, Powell gave an interpretation on broad, eloquent lines, his flawless technic enabling him to subordinate the Lisztian pyrotechnics to the general musical effect. It was, however, in the Chopin group that the finer qualities of the pianist were revealed. The Nocturne and Impromptu were given with beauty of tone, depth of feeling, and that spiritual quality in the interpretation only a few in a generation of pianists are blessed with. This meager measure of Powell's art brought many a longing to hear him in recital. Let us hope this happy event will not be long in coming off."—Virginian Pilot and Norfolk Landmark.

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THE EVENT OF THE SEASON

Monday, November

STRACCIARI IS A SENSATION AS RIGOLETTO.

BARITONE, IN DEBUT, DUPLICATES SUCCESS OF GALLI-CURCI: BIG AUDIENCE IN RIOT OF APPLAUSE

By Herman Devries.

By Herman Devries.

Stracciari's Rigoletto loosened the floodgates of excited enthusiasm at the Auditorium yesterday, and set a vocal and histrionic standard for the interpretation of the
role which it will be difficult to surpass.

The debut of this interesting baritone had
been awaited with considerable curiosity, a
curiosity touched with an interrogation point,
for Stracciari's operatic past was remembered by many theatregoers without evoking
reminiscent thrills.

Yesterday's house experienced, therefore,
one of the sensational surprises that go to
make up the high lights of musical history.

Big With Powers.

BIG WITH POWER.

Stracciari's art has broadened with his voice until both are big with power, and

The Debut S With the Chicago Opera Company of

As Rigoletto Nov. 25, 1917

subtly controlled by the combined influences of imagination, intelligence and genuine Latin temperament.

His baritone is a warm-toned, beautifully-produced organ, with its glory mainly in the upper and medium registers.

Here its quality is ever rich and clean, the upper tones handled with scientific knowledge of effect and shading, which he uses very skillfully to color his reading of the libretto. He reminds me of the great French baritones such as Dumestre, Devoyod, Guillemot, Ismael and others, with just that type of suave, penetrating tonal timbre.

REPETITION NECESSARY.

REPETITION NECESSARY.

Coming to details, his work in the ducal palace of the third act, finishing in the duet with Gilda, was a masterpiece of acting, and sung with superb artistry.

The fall of this curtain was the signal for shouts, stamping of feet, a pandemonium very much like the applause that annunciated Galli-Curci queen of coloratura singers last November.

The coda of the scene, with its high A flat for Stracciari and an E flat for Galli-Curci, had to be repeated, after which the critics' task was counting the recalls, which seemed endless.

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ACROSS THE COUNTRY

Albany, N. Y.—The Monday Musical Club Chorus, Dr. Frank Sill Rogers, conductor, has these officers: May E. Melius, president; Mrs. Wendell M. Milks, treasurer; Elizabeth J. Hoffman with Julia M. Verch, registrar, and Mrs. Raymond N. Fort, librarian. —Jacob Nelson, a Russian who studied harmony with Moszkowski, has come to Albany to become flutist of the Leland Symphony Orchestra. He won favor with his excellent work in the overture to "William Tell," which the orchestra played, F. Howard Walter, directing. —William L. Widdemer, organist and choirmaster of the Madison Avenue Reformed Church, presented his choir in a special musical service before a very large audience on a recent Sunday evening. Spohr's cantata, "God, Thou Art Great," was sung with good effect, Mrs. Christian T. Martin having a soprano solo which displayed the sweet clarity of her voice. The rick contralto of Georgine Theo Avery and the lyric tenor of Frederick J. Maples were heard in a duet. C. Bertrand Race, baritone, gave the recitative and aria from "The Creation" with good effect. The service included an unaccompanied quartet, "Crossing the Bar." Lelah I. Abrams, harpist, gave a group of numbers and assisted in the cantata. —Another special service of interest was given by the vested choir of the Trinity M. E. Church, Frederick P. Denison, directing. Excepts from "Elijah" were given, the soloists being Elizabeth Schroeder, Louise Eades, Harold E. Dow and J. Stevens Kadesch. —Godfrey J. Smith, precentor of the First Lutheran Church, will direct a chorus choir in the church services. —Mrs. Clifford D. Gregory, a well known patron of music, has given a portable pipe tone organ to the Albany Base Hospital. —George Yates Myers conducted a largely attended sacred concert at Vincentian Institute, the soloists being Mary Lyons Hans, Marie Bernardi Taaffeem, Thomas E. O'Connor, Philip Conroy and J. Emmett Wall. James McLaughlin, Jr., was at the piano. —Jean Newell Barrett has returned from a visit in Springfield, Mass., where she supervises music in

GRETA TORPADIE SOPRANO

ANNUAL NEW YORK RECITAL, NOV. 22

GRETATORPADIE GIVES AMBITIOUS PROGRAM.

"One of the most enjoy-able song recitals of the season was that given last evening by Greta Torpadie in Acolian Hall."

N. Y. World:

N. Y. World:

"HER RECITAL A

TRIUMPH.

"MISS GRETA TORPADIE
MIGHT HAVE REPEATED
NEARLY EVERY SONG.

MEARLY EVERY SONG.

"If the wishea of the well isposed audience had been ratified, Miss Greta Torpacarly every number on the rogram of the song recital st evening in Aeolian Hall.

"This excellent sopranoid been heard here before smaller auditoriums and was but natural she ould wish to tempt fortune on the same platform as r sister artists. Her vence was a decided success,"

"Greta Torpadie enter-sined a large audience at teolian Hall last night. She i an artistic singer and has fine light voice of more ian ordinary flexibility..." "Miss Torpadie character-cs her songs well. She has talent for catching the oods of her various selec-ima."

"Miss Torpadic sang with particularly good effect. Her gift of interpretation is con-siderable and guided by intel-ligence and musicianly in-stincts."

N. Y. Evening Telegram:

"Her beautiful voice, her growing artistic spirit and her unconventional program united to give her listenera a real treat."

N. Y. Tribune':

"Greta Torpadie, at Aeo-lian Hall, gave one of the weeks, not alone because of her discreet and expressive use of her finely vibrant voice, but especially because of her interesting choice of songs."

N. Y. Sun:

"MISS TORPADIE
CHARMS WITH FINISH
OF HER WORK.
"Miss Torpadie is a singer
whom it is a pleasure to

OF HER WORK.

"Miss Torpadie is a singer
whom it is a pleasure to
hear. Her style adapts ithelf to songs requiring in
their delivery charm, sympathy and finish. Last night
she showed artistic sincerity
in all she did, and her singing gave musical satisfaction
for the finesse, tenderness
and general intelligence if
contained."

MUSIC LEAGUE OF AMERICA 1 West 34th Street, New York

"Crossing the Bar," which a quartet, consisting of Jeannette Reller, Mrs. William J. McCann, George J. Perkins and Lieutenant Roger H. Stonehouse, sang.—The Albany Mannerchor gave its annual operette evening Thanksgiving, presenting two light compositions, "An Evening Promenade" and "The Cooking Husband," under the direction of Prof. B. R. Mausert. Among those who had leading roles were Martha Arnold, Mina Sturm, Annette Weber, Eugene Richter, Fritz Erhardt, William Lofink, Dorothea Paulus and Frederick Phillips. Christian T. Martin and Paul Lemmle were in charge.—Ruth Barrett is organist of the Christian Science Church.—The Senior Major Keys of the Harmonic Circle of the Academy of the Holy Names are Cecelia Silberman, Frances Cantwell, Helen Bookheim, Eva Seigel, Mae Donehue, Elizabeth Kelly, Catherine Benson, Catherine Guilfoyle, Helen MacHarg, Angeline Russo and Harriet Crannell.—Mrs. Charles S. Whitman has generously offered the use of the Executive Mansion to the Half Hour Practice Club, Laura Spencer Townsend, president, for a concert to be given in January for the benefit of the Red Cross.

Baltimore, Md.—The Baltimore Symphony Orchestra composition of her own, a setting to Tennyson's

Mansion to the train flow. President, for a concert to be given in January for the benefit of the Red Cross.

Baltimore, Md.—The Baltimore Symphony Orchestra gave its second concert of the season at the Lyric. The fifth symphony of Tschaikowsky was presented. In the valse and finale Director Gustav Straube brought out the full beauty of the composition. Irma Seydel played the Saint-Saëns violin concerto in B minor very delightfully and was recalled several times. The final number, the second Hungarian rhapsody of Liszt, was played with a fire and abandon that was contagious. The national anthem was played at the close of the program.—The first concert of the Baltimore String Quartet took place at Peabody Institute Art Gallery. These concerts form one of the most enjoyable features of the season, and afford music lovers and students an opportunity to hear a form of the art which is fast disappearing from the American concert stage. The noteworthy feature of the evening was the initial performance of a sonata for piano and violin by Gustav Strube, the gifted director of the Baltimore Orchestra. J. C. van Hulsteyn played the violin part, and George F. Boyle the piano. The first movement, andante cantabile, is rich in melody of a flowing and sensuous type, rather simply harmonized; the ensemble pleasing at the first hearing. Follows a romance, of a delicately mournful cast. The third and last movement is a theme with variations; the theme of a sprightly character, embroidered with an infinite number of delicate traceries by the piano. The harmonies in this last movement are more complex, and both parts are highly intricate. Mr. Boyle's clean technic was enjoyable, but he played rather too heavily for the fine tone of Mr. van Hulsteyn. The work as a whole, with an infinite number of delicate traceries by the piano. The harmonies in this last movement are more complex, and both parts are highly intricate. Mr. Boyle's clean technic was enjoyable, but he played rather too heavily for the fine tone of Mr. van Hulsteyn. The work as a whole, however, was replete with interest, and will bear speedy repetition. The other numbers were a lovely G major quartet of Mozart, and a quartet by Faure for violin, viola, cello and piano.—Recitals were given at Albaugh's by Jules Falk, violinist, assisted by Gertrude Arnold, contralto, and Mindel Ehrlich, pianist.—The Harmonic Society of Baltimore gave its first concert November 21. Anna G. Baugher, contralto, and Max Rosenstein, violinist, were the soloists. Miss Baugher scored what must have been one of the most gratifying successes of her career, and received a re-engagement on the spot. Her first number was the "O don fatale" aria from "Don Carlos," with orchestral accompaniment, which made an effective background for the smooth and velvety quality of her voice. Her second group consisted of three songs, "The Little Damoze!" of Novello. Strauss' "Zueigung" and "Hayfields and Butterflies" by Del Riego; this last being received with such acclaim that the singer repeated it. Mr. Rosenstein is a artist whose playing is always meritorious. He played the romance from the second violin concerto of Wieniawski, "The Wren" by Hammerbacher, "Canzonette" by d'Ambrosio. and MacDowell's "To a Wild Rose." The chorus, under John A. Klein, sang with a purity and vigor of tone that are surprising when one considers the fact that most of the younger men of the organization have gone to the front.

Birmingham, Ala.—The Sunday evening musicales at the Tutwiler continue in popularity, Wiegand's aug-

purity and vigor of tone that are surprising processions of the front.

Birmingham, Ala.—The Sunday evening musicales at the Tutwiler continue in popularity, Wiegand's augmented orchestra furnishing a series of varied and interesting programs.—Dr. Melvin Trotter, the divine of Grand Rapids, Mich., accompanied by his quartet, "the American Four" was in Birmingham for one service at the First Methodist Church. Dr. Trotter is making a tour of all the army camps. His quartet sang with musical ability and inspiration.—The Birmingham Music Study Club board held an important business session on last Friday, at which time they moved to adopt a ward in 'the base hospital in Camp McClellan, Anniston. Each week two members of the Birmingham club will go over to sing or play to the boys; Wednesday is to be "Birmingham Day" at the base hospital. Those who are not able to go in person are requested to send victrolas, sheet music, pianola records, etc., to help the good work along.—Marie Kern-Mullen, who left Birmingham last summer for a concert tour of the West and Middle West, is having much success. Sophia Stephall, dramatic soprano, is accompanying Mrs. Kern-Mullen. They have just completed a series of fifteen concerts through Wisconsin, Minnesota, and North Dakota.—An attractive program on "Early Forms of Instrumental Music" was presented by the Music Study Club at Cable Hall. Those who participated were Fannie Mae Pointer, Mrs. Charles A. Brown; the club quartet, first violin, Mrs. W. B. Picard; second violin, C. R. Klenk; cello, Edward Roach; piano, Fannie Mae Pointer; Bettie Rosalind Gilmore, harpist; Mrs. J. O. Beggs, Edgell Adams.

Boise, Idaho .- (See letter on "Music on the Pacific

Boise, Idaho.—(See letter on "Music on the Pacific Slope" page.)

Boston, Mass.—(See letter on another page.)

Chattanooga, Tenn.—Notable among recent musical events was the program given before the Chattanooga Music Club by Mrs. O. P. Darwin, pianist; J. Victor Golibart, barritone, and Harold Cadek, cellist. Mrs. Darwin, who is a sister of Burton Thatcher, the Chicago tenor, strongly attested the family genius in her fine interpretation of MacDowell and Debussy numbers. J. Victor Golibart, accompanied by August Schmidt, gave two attractive groups, among which was Burleigh's "Deep River," sung here recently by Oscar Seagle before his home audience, and by Margaret Wilson. Harold Cadek, accompanied by Lillian Cadek, gave several well selected cello numbers, among which was an Indian descriptive of much merit. Master Cadek is still very young, but seems on the road to success.—Birmingham Music Study Club sent Elizabeth Cunningham, soprano, formerly with the Metropolitan Opera Company; Edgell Adams, pianist, and Mrs. Robert Newman, accompanist, to Chattanooga vecently as a "return" for the concert given in the former place earlier in the fall by the Cadek String Quartet. They were greeted by a large and enthusiastic audience. Miss Cunningham's most dramatic number was "Maliella's Song," from "The Jewels of the Madonna." Miss Adams gave a Chopin sonata and a group which included Debussy and Saint-Saëns numbers.—Nona McAdoo Foster, sister of the Secretary of the Treasury, came down from Knoxville recently, bringing her protégé and newly adopted son, Angelo Foster, an Italian boy, whose wonderful voice she is having carefully cultivated. Mrs. Foster, who resides in Paris and New York, has had the boy, who is now past twenty-one, since he was thirteen years old. She "discovered" him while traveling in Italy and resolved to assist him. Angelo is manifestly making good. At a musicale given by Mrs. John Lamar Meek, Tennessee State president of the Federation of Music Clubs, who was a schoolmate of Mrs. Foster, he quite c

chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Dallas, Tex.—Margaret Woodrow Wilson appeared in concert in Dallas November 17, in the interest of war relief, and was greeted by an audience that packed the City Temple. She was enthusiastically received, the people rising en masse at her entrance and paying a pretty compliment to "the daughter of our President." However, Miss Wilson does not wish to appear before the public merely as a daughter of the White House, but strictly on her merits as a singer, for she says, "I have worked so hard in my profession, and have devoted more time to my singing than to anything else in life." With the exception of one French group, the program was given in English. Her easy, gracious manner won favor with her audience, and each number was enthusiastically applauded. She was very liberal with encores, and at the close of the program she sang "The Star Spangled Banner," which brought a storm of cheers from the listeners. Miss Wilson's accompanist, Mrs. Ross David, contributed one group to the program. She was compelled to respond to an encore. The artists received many beautiful flowers. An informal reception was given in the parlors of the Temple at the close of the program. The Mozart Choral Club directed by Earle D. Behrends, presented Anna Case in concert at the Fair Park Coliseum, November 23, and the music lovers of Dallas showed their approval of the artist's beautiful voice by hearty applause. The program scheduled Miss Case for an even dozen songs, but the audience demanded that the number be doubled, not less than that many encores being called for, and the artist graciously responded. At one time Miss Case sang F above high C. Her program displayed a voice of rare sweetness and beauty of tone. Miss Case sang F above high C. Her program displayed a voice of rare sweetness and beauty of tone. Miss Case sang F shove high C. Her program displayed a voice of rare sweetness and beauty of tone. Miss Case sang with herm. When she

artist. From his opening number until the completion of his fourth encore after the conclusion of his formal program, he was greeted with clamorous enthusiasm. Each number was received with marked applause. Samuel Chotzinoff was Zimbalist's accompanist. The Dallas Male Chorus rendered several selections on the program. The numbers were heartily applauded and encores were demanded. The chorus is directed by David L. Ormesher. Albert Victor Young was accompanist for the chorus.—Harriet Bacon MacDonald, of Chicago, normal teacher of the Dunning System of Improved Music Study for Beginners, has been holding a teachers' training class in Dallas the past month. Dallas and Texas are reluctant to relinquish their claim on this musician, and still feel that they have a hold on her, even though she has taken up her abode in Chicago.

Denton, Texas.—Denton is rapidly becoming a musical center in Texas by reason of the several thousand students of colleges here, in addition to the many musically inclined citizens. Among the artists who are booked for appearances here this season are Anna Case, Evan Williams, Louise Homer, Efrem Zimbalist, and the Russian Symphony Orchestra is also to be heard. Detroit, Mich.—(See letter on another page.)
Denver, Colo.—(See letter on "Music on the Pacific Slope" page.)

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Detroit, Mich.—(See letter on another page.)

Denver, Colo.—(See letter on "Music on the Pacific Slope" page.)

Dubuque, Iowa.—A most delightful program was given on Tuesday evening, November 20, when Prof. and Mrs. Franz Otto presented the Cherniavsky Trio in recital. The Arensky trio in D minor opened the program, which included the Golterman concerto in A minor for cello, played by Mischel Cherniavsky; piano solos by Chopin, performed by Jan Cherniavsky, and the Ernst concerto in F sharp major for violin in which Leo Cherniavsky was heard. Trios by Rimsky-Korsakoff, Boisdeffre and Dvorák, arranged by Rimsky-Korsakoff, Boisdeffre and Dvorák, arranged by the spendid art of each member of the Trio won at once the approbation of the auditors, and made every one anxious for a return visit.—Artists to appear in the People's All Star course are Arthur Shattuck and Margaret Brannan, December 7; Arthur Middleton and Ada Campbell, February 14, and Frances Nash, with an operatic star to be announced later, May 21.

Gunnison, Colo.—Pearl H. Williams, soprano; Bertha Kribben, violinist, and Edwyl Redding, pianist, gave a recital before an appreciative audience. The composers represented on the program were Hubay, Verdi, Rachmaninoff, MacDowell, Kreisler, D'Ambrosio, Delibes, Rabey, Coleridge-Taylor, Liszt, Wieniawski Dvorák. Charles E. Horn and Frank La Forge.

Harrisburg, Pa.—On Monday evening, November 10, Samuel A. Baldwin gave an organ recital on the rebuilt and enlarged Moller organ in St. Stephen's Episcopal Church. A very large audience attended. The chief numbers on the program included "Finlandia." Sibelius; adagio from sixth symphony, Widor; tocatta from fifth symphony. Widor. Smaller numbers, some by American composers, others by Grieg, and a small group from the Russian school, lent contrast and interest to the program.—On Saturday afternoon, November 24, the Symphony Society of New York, Walter Damrosch, in a happy and interesting manner, described the sym

Lancaster, Pa.—Frances Alda, soprano of the Metropolitan Opera Company, assisted by Frank La Forge, pianist, gave the first of a series of concerts at the Martin Auditorium, Tuesday evening, November 20, under the auspices of the Y. M. C. A. Star Course. The gifted soprano gave the utmost enjoyment to a discriminating audience which applauded her work enthusiastically.—An interesting program was presented on Thursday evening, November 15, by Thurlow Lieurance, who is an authority on American Indian music.—Frances Fairlamb Harkness, pianist, pupil and assistant of Dr. William A. Wolf, assisted by Leo B. Reed, tenor, will give a recital at the Iris Club, on Saturday afternoon, December 15. The program includes the MacDowell sonata No. 4, second nocturne, op. 2, "Les deux Alouettes," op. 2, No. 1, concert etude for left hand alone by Leschetizky, the Chopin valse in C sharp minor, and songs by Turvey, Lohr, Huhn, and Metcalf.

incoln, Neb.—(See letter on another page.) Los Angeles, Cal.—(See letter on "Music on the Pa-fic Slope" page.)

cific Slope" page.)

Montgomery, Ala.—The special musical services at the Montgomery churches continue to present beautiful and effective programs for the interest of the visitors from Camp Sheridan. Those who have been heard include William Columbo; Mrs. George Lynch, so-prano; Mrs. C. Guy Smith, contralto; J. W. Conyers, bass; C. Guy Smith, tenor; Alonzo Meek, organist.—A trio of singers from the 112th Ammunition Train, Camp Sheridan, Messrs. Berry, Hopkins and Curry, have been adding materially to the delightful musicales given from time to time by the different younger social organizations of the city.

Miami, Fla.—On November 20, the program at the

Miami, Fla.—On November 20, the program at the Woman's Club included an interesting talk concerning

voice culture, by Leona Dreisbach; ballade in A flat (Chopin), "Rustle of Spring" (Sinding), Locke T. Highleyman; Estudiantina (Lacombe), Ladies' Quintet; Mrs. George Bolles, Mrs. Frank Keene, Mrs. John Graham, Mrs. Richard Maxwell, Mrs. Charles Hill; Spanish Dance, aesthetic, "The Dawn of Love," Lucile Clark; "La Spagnola" (Di Chiara), Ladies' Quintet.—On November 21 Circle No. 5 of the Ladies' Aid Society of the White Temple met at the residence of Mrs. George O'Kell. The music included vocal solos by Mrs. Hicks Allan and Robert Zoll, recitations by Marie Gibson and T. L. Benedict. The silver offering was sent to Jacksonville for the benefit of the Orphans' Home.—On November 23 the Miami Troubadours gave a recital in the Central School auditorium before a capacity audience. Every one who wore Uncle Sam's uniform was invited cordially to attend the concert. The invitation included also Civil War veterans, and special seats were reserved for them. The program included numbers by Wilson, Randegger, Nevin, Pache, Leoncavallo, Campbell-Tipton, Strauss, Protheroe, Verdi, Strauss, Sullivan.—Several thousand people assembled in the Royal Palm Park, November 25, to hear the first program by Arthur Pryor's Band.—The formal dedicatory recital of the new organ of the Presbyterian Church attracted an unusually large audience. The musical numbers included compositions by Hollins, Grieg, Brewer, Guilmant, Collaerts, Mendelssohn, Wheeldon, Clarence Dickinson.

Middletown, Conn.—The Middlesex Musical Association offers an unusually attractive program this season. December 6, Leopold Godowsky is to present an interesting program; January 29, the New York Philhar-

I OFFER MAUD POWELL

to fill the gaps made by the recent cancellation of Fritz Kreisler's American tour, wherever her itinerary permits and

AT THE SAME FEES

every dollar of which I will turn over to

THE AMERICAN RED CROSS

N. Gospey luine

1400 BROADWAY, NEW YORK

monic Orchestra, Josef Stransky, conductor, with Adelaide Fischer, soprano, as soloist, will be heard; February 25 is the date of Florence Hinkle's recital, and on April 4, Evan Williams, tenor, will complete the series. Each of these attractions is well and favorably known throughout the music world, and the city can congratulate itself upon the excellence of its musical offerings.

throughout the music world, and the city can congratulate itself upon the excellence of its musical offerings.

Montreal.—The Dubois String Quartet opened the season auspicuously with a classical program. The sonata for cello and piano by Mendelssohn was specially well rendered by Louise de Sola and Mr. Dubois, and Mr. Chamberlain added to his reputation in the Beethoven number.—The staff of McGill Conservatory of Music gave a successful concert in the Victoria Hall. Much interest attached to the first appearance of Hugh Jackson, who possesses a pure tenor voice of appealing quality. The violin concerto (Mendelssohn) was one of the features of the concert in which Mr. Brant was heard to advantage.—Jacques Thibaud, violinist, and Nicholas Schuker, pianist, gave an excellent concert in Windsor Hall before a crowded audience. Both artists were loudly applauded for an interesting program.—Emilio de Gogorza received an enthusiastic welcome from a capacity audience, whom he delighted with melodies, singing during the evening eighteen songs without any sign of fatigue. He had a sympathetic accompanist in Helen M. Winslow.—Grace Kerns and Merlin Davies gave a successful benefit concert for patriotic purposes, which was largely attended.—The Bos-

ton Opera Company paid a three days' visit and gave enjoyable presentations of "Madam Butterfly" and "Rig-oletto" under the baton of Agide Jacchia. Tamaki Miura and Pavloska were probably the most successful

Oklahoma City, Okla.—Of special interest in musical circles was the announcement made by Fanny Skolnik of the marriage of her daughter, Eugenia, to Alfred Price Quinn, which took place on Wednesday, November 28. Mr. and Mrs. Quinn will live in Oklahoma City.

Omaha, Neb .- (See letter on another page.) Philadelphia, Pa .- (See letter on another page.)

Portland, Ore .- (See letter on "Music on the Pacific

Slope" page.)

Poughkeepsie, N. Y.—Tamara Lubimova, the Russian pianist, who made her American debut with the Russian Symphony Orchestra, gave Vassar College a delightful recital of Russian music on Wednesday afternoon, November 21. The orchestral part of the new Liapounoff concerto was played by a second piano. Mme. Lubimova's interpretation of this concerto and her exquisite handling of the tiny Liadoff "Music Box" and the Scriabin "Poem" created enthusiasm in the unusually large audience.

Ruskin, Tenn.—On Thursday evening, November 22,

and the Scriabin "Poem" created enthusiasm in the unusually large audience.

Ruskin, Tenn.—On Thursday evening, November 22, a faculty recital was held in the auditorium of the Ruskin-Cave College Conservatory. Those who participated in a thoroughly enjoyable program were Will Utermoehlen, organist, pianist and violinist; Kate Reese, reader; Lois Schaub, pianist, and Ellender Wilkes, soprano and accompanist. Among the composers represented were Nevin, Chopin, d'Hardelot, Rudolf Friml, Liebling, Brahms, Rossini. R. E. Smith is president of the conservatory and R. J. Kelly, vice-president.

San Francisco, Cal.—(See letter on "Music on the Pacific Slope" page.)

Sioux City, Iowa.—The Sioux City Woman's Club presented the Zoellner String Quartet in recital on Saturday afternoon, November 24. An enthusiastic audience testified to its delight at the excellent program given, which consisted of the Haydn quartet, op. 74, No. 1; two sketches by Eugene Goossons, two movements from the Edward Naprawnik quartet, op. 28, and the Dvorák, quartet, op. 96, familiarly known as the American quartet. This was the fifth appearance in this city of this organization, and from all reports it was the program most thoroughly enjoyed by every one.

Toronto Canada —On November 7, the Belgian violentic particular and program in the consistence of the Belgian violentic Canada —On November 7, the Belgian violentic constraints and the program of the company of the Belgian violentic canada and the Belgian violentic canada an

was the program most thoroughly enjoyed by every one.

Toronto, Canada,—On November 7, the Belgian violinist Ysaye appeared in Massey Hall, with the assistance of Victoria Boshko, pianist. His program consisted of a suite for violin and piano by Geminiani, sonata, op. 47 ("Kreutzer"), Beethoven; concerto in D minor by Wieniawski, and several miscellaneous pieces. Miss Boshko made a most admirable associate, as she gave well judged support in the dualistic music and in the accompaniments. She also gave pleasure in her solos, which consisted of Rubinstein's barcarolle in A minor, and Liszt's second Hungarian rhapsody. In these pieces, with a couple of encores, she disclosed fine solo talent, and a real interesting style.—Viggo Kihl, Danish pianist, of the faculty of the Toronto Conservatory of Music, gave his annual recital in the conservatory of Music, gave his annual recital in the conservatory. He presented a very interesting program, containing the Bach "Italian" concerto, Brahms' variations on a theme by Handel, a group of Chopin compositions, and pieces by Albeniz, Liszt, Moszkowski and Glazounoff-Blumenfeld. Mr. Kihl is a scholarly pianist, and plays with clearness and considerable brilliancy. His readings are thoughtful and unquestionably sincere.—The Hambourg Concert Society, comprising Boris Hambourg, cellist; George Vignetti, violinist, and Ausist, and plays with clearness and considerable brilliancy. His readings are thoughtful and unquestionably sincere.

—The Hambourg Concert Society, comprising Boris Hambourg, cellist; George Vignetti, violinist, and Austin Conradi, pianist, gave the first of a series of five concerts here, and delighted a large audience. Their numbers were Saint-Saëns' most interesting trio in F major, four piano solos, Valentini's little known cello suite in E major, Grieg's second violin and piano sonata in G minor. The receipts were given to the Red Cross,—Toronto experienced a great loss in the death of the dean of Canadian musicians, Dr. Frederic H. Torrington, who died in the early morning of November 20. Dr. Torrington, whose health has been declining for the past few months, had done an almost incalculable amount of work in bringing before the public the great compositions of the world, chiefly through the medium of the Toronto Philharmonic Society, of which he was the conductor for very many years, and through his ceaseless activities as organist and choirmaster of the Metropolitan Church, and teacher of piano and voice. His influence was wide and far reaching. His kindly geniality, his seriousness and sincerity, and his willingness to assist in every good work, and to help any struggling musician who came to him for assistance, will ever be remembered. The musicians of Canada, and in Toronto particularly, will feel his death as a great personal loss.

Worsester Mass—Florence Desplaines pianist made

worcester, Mass.—Florence Desplaines, pianist, made her debut in recital in the ballroom of the Bancroft Hotel, sharing a program with Dr. A. J. Harpin, Worcester's popular basso. Miss Desplaines proved herself to be endowed with much ability, pleasing in numbers by Sibelius, MacDowell and Liszt, Dr. Harpin's numbers included Tschaikowsky's "Pilgrim Song," Bemberg's "Soupir," Goublier's "L'Angelus de la mer," Sanderson's "Friend o' Mine," Roberts' "The Wind Song," and "It's Up to a Man," by Squire. Music lovers from Springfield and Chicago helped to swell the throng of Worcester musicians who were present.

Mary Greene-Payson Here

Mrs. Clifford Payson (Mary Greene-Payson), the San Diego composer, spent several days in New York last week en route from Boston to her California home. Mrs. Payson, whose songs are coming into vogue, disposed of four new ones to the White-Smith Company during her stay in



THE DAMON AND PYTHIAS OF BARITONES.

Baklanoff, the Russian (scated), and Riccardo Stracciari, the Italian, the two principal baritones of the Chicago Opera Asson, have been nicknamed the modern Damon and Pythias by their associates, for they are almost inseparable, their friendshing from their meeting in Russia, some years ago. Both are college men—the one a graduate of Petrograd University, and the of the Bologna Institute. The fate that brought them together in Chicago has decreed that one appear in roles of villains as Mephistopheles, Scarpia and the like, while the other portrays the sufferings of Rigoletto or the good-natured humor of Figaro in "The Barber of Seville."

Concert Swells German Polyclinic Fund

An exceptional program was presented by well known artists at the Waldorf-Astoria, New York, on Tuesday afternoon, November 27, for the benefit of the German Polyclinic, Hospital of this city. The grand ballroom was crowded with a most appreciative audience.

The Elsa Fischer String Quartet opened with "The Star Spangled Banner," which was followed by their excellent playing of an andantino (Bruno Oscar Klein) and a canzonetta (Victor Herbert). Later they gave more pleasure with Bizet's adagietto and Razek's charming "Butterfly." This quartet's work is artistic and a valuable addition to any program.

George Reimherr, the young tenor whose New York recital was one of the recent successes of the new season, displayed his splendid rich, clear voice in two songs by E. Haile and Schumann's ever popular "Widmung." Besides these he sang Cecil Forsyth's "Oh, Red Is the English Rose," "For a Dream's Sake" (Walter Kramer) and "Nipponese Sword Song" (Fay Foster). He was generously approval.

Volanda Mérô's playing was the cause of considerable.

approval.
Yolanda Mérö's playing was the cause of considerable delight. Her ability as a concert artist is too well known

to necessitate a detailed account at this time. She gave numbers by Mendelssohn, Schubert, Agghazy, Chopin and Liszt, but it was the etude and the nocturne by Chopin that went the best with her hearers, no doubt because of her beautiful understanding of that school. She was recalled several times.

called several times.

Frida Bennèche was the soprano of the afternoon, and although suffering from throat trouble, which several days later necessitated an operation, fulfilled her duty by rendering the difficult "Caro Nome," from "Rigoletto"; "S' Gretel" (Pfitzner), and "Spring's Awakening." While her singing showed that she was not at her best, nevertheless she gave evidence of the lovely, rich tones that are hers when she is in normal form. She was greatly applauded and presented with a bouquet, as was Mme. Mérò.

BAKLANOFF AND STRACCIARI MODERN "DAMON AND PYTHIAS"

One of the "human interest" features of the present operatic season in Chicago is the friendship of the two great baritones, whom Director Campanini has succeeded in capturing for his own—George Baklanofi and Riccardo

great baritones, whom Director Campanini has succeeded in capturing for his own—George Baklanoff and Riccardo Stracciari.

It is almost proverbial to refer to the jealousy of one singer for another's achievements, and while there are some true friendships between a tenor and a baritone, or a bass, or between a soprano and a contralto, the history pages are almost clean of any record of intimacy between a tenor and a tenor, or a baritone and a baritone, particularly if both happen to be of great renown. The basses seem to be less given to prejudice toward the possessors of voices of their own kind.

Ask Baklanoff about Stracciari, and his glowing account of the latter would do honor to any press agent. Ask Stracciari about Baklanoff, and you will get a description that would make the latter modestly blush. Join them in a conversation if you are one of the privileged ones, and you will get frank opinions of each other's work that would do honor to any critic.

Both are what is commonly styled gentlemen; both are interested in literature and art beyond their own; both have traveled the world over, and both are what is best described as thoroughly boyish—ready for a prank, for a joke, for anything that means wholesome fun.

It is due to the magic of Director Campanini's showmanship that Baklanoff and Stracciari do not court any comparison, since the first is to appear as Mephistopheles, Scarpia, etc., while the other is assigned roles like Rigoletto and Figaro. Not that either could not step into the other's shoes should necessity so demand, but for the present, as they laughingly declare, Baklanoff must confine himself to deep-dyed villains, while Stracciari's. Ask either in the confidence of a tête-à-tête what criticism he fears most of his performance, and he will answer, as the case may be—Baklanoff's or Stracciari's. Ask either whose advice he values most, and the reply will be the same. And if by chance you hear their voices raised in heated argument, do not rush up fearing a violent discussion—they are but e

other.

Damon and Pythias they are called by the other members of the Chicago Company, but whatever joking their friendship provokes is perpetrated very discreetly for both are six-footers. Not that either one has ever been known to resent a joke, or to use his strength in any other way save in carrying a prima donna, in a role like Gilda, off the stage; but as one of the other singers put it, "I'll say anything i please to Stracciari or to Baklanoff and will get away with it, but I'd hate to have either one feel insulted for the sake of the other."

Another coincidence is that both are tireless walkers, and neither rain, nor sleet, nor snow, even of the Chicago brand, holds any terrors for them. While other singers cuddle themselves up near radiators or gaze wistfully at the slushy pavement, these two defy the elements, and walk, and walk.

"That is the only time they are silent when together," tells a mutual friend of theirs, "for, after all, wind and sleet do not care whose throat they attack; but I imagine that after marching for an hour or two they must be near the bursting point, for they can hardly wait to get inside the hotel before they are at it hammer and tongs. Both told me that the advice they give each other is of immeasurable value to them, and that many of the roles for mutual help."

H. E. van Surdam an Officer

H. E. van Surdam, the tenor and conductor who, the moment this country declared war, joined the army, has been made a second lieutenant after a period of intensive training at Plattsburg, N. Y., and is to be stationed, beginning next week, at the Kelley Field for Aviators, near San Antonio, Texas. Lieutenant van Surdam is one of the very few musicians to receive a commission in the army. Last week he went from Plattsburg to Montreal, where he appeared at a concert before a vast audience, and scored a ringing success.

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